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ABSTRACT

These materials are designed to serve as an in-service program for South Carolina teachers interested in using local history and culture in their classrooms. The materials are organized around four different topics, each of which stems from an interview with educators expert in the incorporation of local culture in the classroom. The four topics and experts are: Getting Started in the Right Direction (Mark Wetherington); Getting It Straight from the Horses' Mouths: Regional Literature and Non-Traditional Sources (Charles Joyner); Bringing It Home to Roost: Using Folklore to Stimulate Learning (Gail Matthews-DeNatale); and Smack in the Middle of It All: Student-Centered Learning (Eliot Wigginton). Materials organized under each of these topics have been written by practicing classroom teachers and include suggested activities. Transcripts of the expert interviews and a list of additional resources and suggested readings also are included. (DB)

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Incorporating Local Culture Into the Classroom

An In-Service for Teachers

Learning Kit Contents

A Videotape of the interviews
. with Dr. Mark Wetherington,
. Dr. Charles Joyner,
. Dr. Gail Matthews-DeNatale, and
. Eliot Wiggtinton

Teaching Guide Edited by Cate Townsend and Patti McAbee to accompany the video tapes

"Shining Moments: The FOXFIRE Approach to Teaching" Video tape and companion book

ON DOING LOCAL HISTORY by Carol Kammen

COLLECTING FOLK ARTS from the McKissick Museum

COMMUNITY AS CLASSROOM from the S.C. Department of Archives and History

Bibliography on Local History Materials published by Jan Rosenberg

FOLKLIFE AND FIELDWORK from the American Folk Life Center

LEARNING FROM YOUR COMMUNITY by Dr. Gail Matthews-DeNatale

Reprints of ERIC Documentts About Local History

Celebrating Diversity: A Global Approach to Literature and World Culture

Classroom Activities for Cross-Cultural Learning

Multicultural Folktales: A Golden Mine of Literature

Planning for Multicultural Education at the Elementary and Middle School

Sharing Stories: Multicultural Traditions

Incorporating Local Culture Into the Classroom

An In-Service for Teachers

Teaching Guide

Edited by
Cate Townsend
Patti McAbee
Spring 1992

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Incorporating Local Culture Into the Classroom

An In-Service for Teachers

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Preface

All too often we as members of the community rely on the "system" of education to instill within our students the critical understanding of our world. Somehow we expect that through the study of social studies, history, current events, and civics our children will learn of their own community. Perhaps more importantly, that they will develop the desire to become an involved citizen who makes decisions based on a knowledge of the community, its history, its culture and its specialness. But how woefully wrong we are to simply assume that the "system" can be the universal intellect which imparts the unique knowledge of a place to its students.

This group I've referred to as members of the community must assume a larger role in assisting educators through the process of student learning in many ways, particularly in learning about the students own community, culture and heritage. Through this in-service package the McCormick Arts Council at the Keturah has supported this notion of community involvement by building partnerships with teachers, school districts, the state education department, and other groups to assist students in learning.

Taking the partnership farther will involve the students in determining much of what is studied and the form of learning. This "foxfire" approach to student-centered learning is far more than writing about traditional methods of community living. To fully involve the students by 1) introducing access to previously collected knowledge and 2) guiding them through a process of choosing the methods through which they may gain more knowledge is the core of the last section of this material entitled "Smack in the Middle of It All".

The case is made over and over in the body of this package for the issue of studying local culture. The scholars which have been interviewed by teachers have repeatedly noted that a student-centered study of local culture brings enthusiasm, awareness, and concern into the learning process for the people involved. Dr. Mark Wetherington imparts that "the sense of place is extremely important in our society today". And Dr. Gail Matthews-DeNatale shares that when students have the opportunity to study their own culture and history then they are empowered to choose what to continue in their culture or what may not endure. But only through an acute awareness of local culture and history are students able to capture the opportunity to cognitively accept or change the forces which shape their lives within their own community.

For teachers, it is important to note that the four primary sections of this in-service package were written by teachers. The teachers are in various disciplines and employed at various schools. Each of them, however, shares the pursuit for deeper student involvement in learning - particularly in learning about the student's cultural identity. Sally Kauffmann, a music teacher in McCormick, SC, says that folk arts and folk music is reflective of a particular locale and that the student can best

learn by working along with the artist. This is far from the long-held practice of requiring a student to read pages of social studies to learn "American culture". The study of various cultures is keenly important and is also best done in through an involved process however the point to be made here is that the basis of cultural knowledge is the rapt understanding of one's own culture and history.

It is the sole intent of this in-service publication to serve as an aid to the process of guiding students through a process of learning their own culture and local history so that they may fully develop their unique potential as discriminating citizens. There are many resources included for ready reference which are augmented by a myriad of additional resources and suggested readings.

Finally, a sincere word of appreciation to those involved in the partnership which has developed this material. Cate Townsend, educator and leader, has been the single reason that the publication went to press. Cate has devoted much time and energy towards the overall package and shares the vision for what students can be when they are given the opportunity to choose. To each of the teachers who contributed writings and to the scholars who were interviewed we are grateful for their sharing and their vision. The South Carolina Department of Education and the McCormick School District were champions for funding assistance and administrative assistance. The South Carolina Educational Television Network filmed and produced the taped interviews. A special acknowledgment is due the Board of Directors of the McCormick Arts Council who hold the foresight for developing partnerships in arts, culture and education. And a distinct thank you to the partners of the First South Carolina Cultural Conservation Conference who provided the forum for such project to begin; the South Carolina Department of Parks, Recreation and Tourism, the South Carolina Humanities Council, the Palmetto Conservation Foundation and the Rural Education Alliance for Collaborative Humanities (REACH).

Patti H. McAbee
August 7, 1992

INCORPORATING LOCAL CULTURE INTO THE CLASSROOM

Introduction

Perhaps the best contemporary definition of folkways appears in the **ENCYCLOPEDIA OF SOUTHERN CULTURE.** Says William Ferris of the University of Mississippi, the author of the article on folklife, "*communities and states define themselves through folklife... (which) includes music, narrative and material culture traditions that are passed on orally from generation to generation*" (p.83). David Hackett Fischer, in his recent book **ALBION'S SEED,** further refines this definition to include "*the normative structure of values, customs and meanings that exist in any culture... one thing with many interlocking parts*" (p.7). Susan Edgerton (Kincheloe, 1991), a curriculum theorist, states in her essay on the "Particularities of Otherness", that "*autobiographical writing enables students to study themselves. Such study links self to place, and place is simultaneously historical, cultural and racial... The rescue of history, experience, and vision can occur through the stories of individuals -- individual students and teachers whose experience has been historically under-represented in conventional readings and texts*" (p.78-79).

Emerging from the Cultural Conservation Conference held in October of 1991 at Hickory Knob State Park and sponsored by the S.C. Humanities Council, S.C. Department of Parks, Recreation and Tourism, the S.C. Department of Education, and other cultural organizations, the in-service programs included in this package contains interviews with Mark Wetherington, Charles Joyner, Gail Matthews-DeNatale, and Eliot Wigginton. Each of these sessions concentrates on a different aspect of using local history and culture in the classroom. The materials in these packets have been written by practicing classroom teachers and include suggested activities, a list of vocabulary for each topic, and an extensive bibliography of materials suitable for use by students and by the teacher.

Each of the interviews and accompanying materials is complete in itself, but by viewing the video taped interviews and studying the accompanying literature in the order in which it is presented, a classroom teacher should be able to acquire enough information and suggestions to begin an incorporating the study of local history and culture in the classroom. It is not necessary to already know all the answers, because together teacher and students become discovers of their own past and implementors of their own futures.

In the bibliography included in this package, there are listed titles that deal specifically with using oral history in the classroom, with the study of folklore and folklife, with the use of regional literature in the classroom and finally titles which give many additional resources useful to classroom teachers. Many of the books were located through an on-line search via the Clemson Computer System of the holdings of Cooper Library at the University of South Carolina, the Cooper Library at Clemson, and the South Carolina State Library. These titles, if not available from your local public library can be requested on interlibrary loan through that local library. The magazine articles came from several different sources and can also be obtained through interlibrary loan.

Dr. Mark Wetherington, Director of the South Carolina Historical Society and the first expert to be interviewed for this project, sees the study of local culture as a way to initiate students into the process of inquiry learning. Through class, small group and individual projects students learn to ask questions and to carefully analyze the answers they obtain. Dr. Charles Joyner, the second scholar interviewed, suggests that "*..students as young as kindergarten can begin studying their local culture and history through biographical sketches and interviews.*" Dr. Gail Matthews-DeNatale continues this theme by stressing that through focusing on folklore and local folkways, students can begin to understand their place in the world, and how their community has helped to shape their own outlooks and opinions. And finally, Eliot Wigginton, the founder of the **FOXFIRE** Project, gives some specific suggestions and procedures which teachers might be able to use to incorporate local history and culture into their current classroom curriculum. Throughout these interviews runs a common thread – that local history and local culture studies, no matter how they are focused, provide students with an opportunity to question wisely and analyze carefully; provide students with a reason to gain insight and confidence in discovering who, why and what they are; and finally provide students with interest and excitement that motivates them to

continue learning and discovering.

One major concern faced by any classroom teacher attempting to incorporate local culture studies into the curricula is reconciling two seemingly opposite points of view about this American culture. The first view is the "traditional melting pot" view which suggests the strength of the culture comes from the way all people can be absorbed into it and their unique perspectives serve to add spice to the resulting mix. The second view, which is emerging with increasing strength, is the varied "ethnic identity" many are trying to deal with. These two divergent points of view can cause some unsettling moments for teachers who have to deal with the wide scope of "social studies" at the elementary level and "American history" at the secondary level.

Some of the questions which are raised by this dilemma and which should play a pivotal role in the restructuring of curricular are:

1. Do we set aside "special times" to celebrate our diversity or do we intentionally incorporate all cultures in our studies with little or no individual emphasis;
2. Do we have students study the differences in their heritages pointing out the contrasts and past conflicts, or do we stress the "sameness" of the culture;
3. Do Language Arts teachers allow "ethnic speech" to be used in formal instruction, or do they insist on the "standard" patterns.

These types of questions apply not just to the social sciences but to a number of other subjects as well. Here in South Carolina, as in any state, there is a diverse heritage which presents challenges toor teachers responsible for teaching history and social studies. Which history? Whose history should they teach? We also find that there is a clash of cultures between the expectations of "society" in our schools and the outlook of some minority children. If a resolution cannot be reached within that child, and unfortunately this usually means they must "give-up" their point of view and assume the society's, they usually end up as "drop-outs" from the system. In fact, one of the characteristics of at-risk students is their difficulty in socializing, in getting along with the mainstream. Can classroom teachers handle this apparently incompatible set of expectations through the acknowledgement and study of local and divergent cultures?

It has been suggested by participating members of a national on-line computer network for Teachers of English as a Second Language that in order to keep a bi-cultural identity, people should not attempt to lose their distinctive accent, a sure indication of "differentness." This is an interesting idea which just as aptly applies to local culture studies and dialects. For those who live in the South their "drawl", for those from other parts of the country their individual ways of pronouncing and saying, distinguishes them from each other. Unfortinuately it can also send all sorts of incorrect images if you believe the stereotypes seen on national TV. For it is not only foreigners who are immediately type-cast by their speech. Regional dialects conjure up images for every one who hears them but most of these stereotypical images, as can be seen when looking at the local history and culture of a region, are founded on nothing more than myths. They most often reflect the original dialects of a region after generations of environmental and social influences.

In the December 1991 /January 1992 issue of **EDUCATIONAL LEADERSHIP** there is a collection of articles dealing with the many sides of this hotly debated topic. Diane Ravitch warns against extreme ethnocentrism, offering a rich portrait of America's common culture. She argues that this culture is "an amalgam of all the different groups that have joined American Society and enriched our shared culture." She urges the public schools to "remain true to their historic role" imparting this body of common customs and traits to the children and "teaching them an awareness of their American identity." On the other side of the question meanwhile, Asa Hilliard, long an eloquent champion of differentiation, argues that pluralism in society and school curriculum is natural and desirable. What is not desirable he says is *"a political decision to coerce a choice of cultures."* A third major speaker in this debate, James Banks, urges moderation. Banks calls for respectful discussions among leaders and educators of good will aimed at formulating workable solutions, and a cessation of the barbed rhetoric that has been a characteristic of recent debates.

The fact is, says the editor of this issue Ron Brandt, that schools need to attend to three levels of culture:

1. Honor the culture of the students themselves;
2. Bridge these students to the culture of the broader society;
3. Help student become acquainted with other cultures.

One of the best qualified educators to address this tangled issue is Eliot Wigginton who for 25 years has been helping his students acquire

the skills of the broader society through a study of their own heritages and cultural traditions. Both in the interview conducted for this series of in-service tapes and in his article in this same issue of **EDUCATIONAL LEADERSHIP**, Wigginton describes the kind of democratic classroom in which many of the arguments over "whose" culture to teach become *"pointless background noise"* (Interview, October 1991).

Each of the other three scholars interviewed for this series echoes Wigginton's belief that learning one's own heritage will prepare a student to accommodate and appreciate the heritage of others. Even primary students as young as kindergarten and first grade are able to appreciate these studies says Charles Joyner. He suggests that a teacher begin a unit on local culture by having the students talk to family members or relatives and ask them for stories about their early school memories. A general class sharing of these "stories" will help students begin to understand that there are many different ways to see the same thing. Mark Wetherington, the Director of the South Carolina Historical Association states *"...while we live in a national and international economy, a world market... that does not mean we just need to completely forget where we come from and where our community has been, where our family has grown up, what our culture is, what our community is."* He continues that to do so *"might run the risk of robbing these children of their sense of self, of where their people have come from through time, of their accomplishments... families and communities achieve things together, they grow and develop, and that is certainly worth studying. That sense of personal identity and that sense of place is I think extremely important in our society today."* (Interview, October 1991).

Gail Matthews-DeNatale, a noted folklorist, approaches this topic a little differently, but again begins with the child. Her view of local history, or as she prefers to call it, community centered learning is *"...that the child first takes an inventory of their own world. What kinds of things do I have? What do I know? Children know a lot more than they think they know. They start to feel good about that, they start to feel a sense of pride... and with that pride comes a certain kind of energy"* (Interview, October 1991).

John Ogbu, presently at the University of California at Berkeley, adds yet another dimension to the study of local culture when he differentiates between what he calls "Immigrant" minorities and "Caste-like" minorities. Immigrant minorities are those who supposedly come to this country voluntarily. They frequently succeed academically because they are able to leave their native cultures at home and adopt the culture, including the language, which predominates at school. These people can become bilingual and bi-cultural. Their native cultures aren't threatened by the mainstream. They can learn a new culture and language without losing their native culture and language. The Chinese, Central Americans, Cubans and Vietnamese are all examples of "immigrant" minorities.

Caste-like minorities, on the other hand, are conquered peoples. They frequently fail at school. The mainstream culture and language are seen as a threat to their native language and culture. They are constantly struggling to protect their native ways from the mainstream ways. They find it much more difficult to become bi-cultural and bilingual. Native Americans, Puerto Rican, Mexicans and African-Americans are examples of "Caste-like" minorities. One question which Ogbu and his associates don't address is what happens to the children and grandchildren of these immigrants? This question could perhaps make the framework for a local culture project that begins, as suggested by each of the scholars included in this package, in the home and then broadens to include several generations of culture and heritage.

In much this same vein, that history begins in each child's home with each individual family, Ellen Miller, the Director of Media Services and Administrative Publications at the Harvard Law School in the December 23, 1991 issue of **NEWSWEEK,** gives a compelling reason why "any family can make history." She urges all families to take time to listen to and record orally, in writing or by video if possible, the stories and memories of parents, grand-parents, aunts and uncles. "And don't wait too long, as I did" she concludes in her arguments. "Oral history" she goes on to say, "is a legacy for future generations" and needs to be made a lasting part of every family's life.

Any Family Can Make History

BY ELLEN J. MILLER

Years ago my mother and I sat talking at my kitchen table while a portable recorder taped our conversation. I had decided to make an oral history of our family while there was still time and memory. My mother was born in Berlin in 1902. When Hitler came to power in 1933, she and my father fled to Holland; two years later they came to the United States. The family that stayed behind died in the Holocaust.

I asked my mother about her everyday life—what was her school day like, who were her friends, was there enough to eat during World War I? I asked how she met my dad and about their difficult early years as immigrants in New York City. My mother's memories tumbled out and the tape rolled on.

Encouraged by this quest, I invited my mother and her cousin Trude, who grew up with her in Germany, to tea on a Sunday afternoon. They seemed flattered by my interest in recording some of their shared history for future generations. Over tea and torte, the two 70-year-olds chatted enthusiastically about growing up in worldly Berlin in the early 1900s. With equal delight, they gossiped about family members ("Oh, yes, wasn't he the uncle who stayed out all night with the maid?"). They recalled their deprivations in World War I and the economic depression that followed.

Don't lose the chance to show future generations what Dad was like as a boy

Then I got the idea to videotape the two women. But time slipped by and cousin Trude died suddenly. A little later, my mother began to have speech problems—the first signpost on the long, sad journey that lay ahead. I never made the videotape, and I filed the audiocassettes in a drawer.

My mother was 88 when she died recently. But it really took her seven years to die, little by little. It took that long for Alzheimer's to steal her intellect, her memory, her speech and finally her identity. The nursing-home staff knew her first as obstreperous and volatile, and later, frail and helpless. I knew her as an independent thinker, keenly interested in the world, gentle and loving.

In the weeks after my mother died, I played the audiotapes. Hearing my mother's voice again, I tried to focus on the richness of her life and erase those persistent, poignant images of her final months that pierced my mind. I returned to the abandoned project in hopes of replacing the Alzheimer's victim with the vital woman I knew. I thought of it as my mother's legacy to her family and a farewell to those who never really knew her.

I edited the tape recordings into a 12-minute videotape that blended family photographs, my own narration and my mother's favorite Beethoven piano sonata. When I played the video at her memorial service, I was gratified by the response of her friends and relatives. Most of my mother's attendants had never heard her speak. They were startled and deeply touched at the sound of her voice, gently accented and brimming with life. Visual images of my mother as a serious 5-year-old, as a flirtatious student, a young wife and mother and finally a professional woman revealed the real person under the layers ravaged by disease. In Longfellow's words, my mother, in departing, left "footprints on the sands of time."

Untold tales: In piecing together my mother's life, I came to realize how many tales were still untold, how many questions were left unanswered. She was the youngest member in her family; all are gone now and their secrets are buried with them. My mother had one, too. Only recently, I learned that my mother had an epileptic sister who died young. She never told me! I will never know why she chose to keep this secret. If I had asked more questions, taped more conversations, her long-lost sister might have emerged, spiritlike, to claim her place in our family.

Oral history is a legacy for future generations. Holocaust witnesses, Titanic survivors, Japanese-Americans interned in World War II, civil-rights workers, opera singers spill their memories onto tape for posterity. Their contributions can illuminate and augment otherwise shadowy places in a written history.

Similarly, talking with older relatives contributes to the tapestry of a family history, as it did in my case. Now that the camcorder is part of many families' electronic arsenal, future generations can watch Grandpa describe life on the farm and recall what Dad was like when he was a little boy. With a minimum of planning, anyone can successfully videotape their own family history. Here are some suggestions: prepare the first few questions, but don't make them too open-ended (Don't say, "Grandpa, tell us about your childhood"). An oral history shouldn't be a dialogue between the subject and interviewer, so keep your own observations to a minimum (I was dismayed to hear that my own blather so frequently interrupted my mother). Don't feel compelled to fill every silence with a question or comment; give your subject time to collect his or her thoughts and to answer completely. Perhaps some family heirlooms and photographs could be on hand, say, for the retelling of how Great-grandma's Limoges vase got this crack; or for Grandpa's story about his stellar pitching in the softball league.

And don't wait too long, as I did. Sometimes I think about the videotape I could have made before the onset of my mother's illness. We would have been in her apartment, surrounded by her own things. Perhaps she would have served us coffee in my grandmother's Meissen cups, which are now mine to cherish. She would have held an empty cup to the light to let the camera dwell on its translucent flowers. She might have shown us the strange, very old peasant doll with Oriental features and a straw body. Where did it come from, this exotic antique that now sleeps in my dresser drawer? The camera could have scanned old photographs as my mother identified family members who are now and forever nameless. Was her sister's face among them?

Miller is director of media services and administrative publications at Harvard Law School.

INCORPORATING LOCAL CULTURE INTO THE CURRICULUM

A Review of Relevant Research and Articles

In his interview, Dr. Wetherington gave several very persuasive reasons for including local culture studies in today's classroom. The first of these he sees as local culture *"teaching students to question what they read.. (and) makes them critical and analytical in their approach."* Carol Kammen, author of **ON DOING LOCAL HISTORY** (1986), stated in her keynote address to the 1992 Institute for Southern Studies (July 8, 1992) that *"local history is a way to teach historical and investigative skills... (and that) what is important is that students learn how to ask questions, how to conduct research, how to assess all sorts of evidence, how to evaluate and organize and then communicate that which they find out."* So asking questions about the past plays a very important part in the study of local culture and can also be incorporated in the study of national and world history. If these questions are begun at the local level, and students taught how, when and why to ask them, this knowledge can be transferred to questioning events and situations on a wider scale. Teaching students to ask "good" questions is a specific skill that may not come easily to classroom teachers.

Current research from the Association for Supervision and Curriculum Development (ASCD), and published in **TOWARD THE THINKING CURRICULUM,** 1989, which deals with cognition has demonstrated that *"the mental processes we have customarily associated with thinking are not restricted to some advanced or higher order stage... (they) are intimately involved in even elementary levels.."* (p.1). The editors of this ASCD yearbook point out that thinking must pervade an entire school curriculum and *"that thinking ability can be nurtured and cultivated in anyone"*(p.2). All of the scholars interviewed for this series, believe that through the vehicle of local culture studies, teachers can foster inquiry learning and help students "learn to think" for themselves. Bransford and Vye, in their essay on "Cognitive Research and its Implications for Instruction" insist that *"many traditional approaches to instruction do not help students make the transition from knowing that something is true to knowing how to think, learn, and solve problems"*(ASCD, p.193). This then is perhaps one strongest reasons to include the study oflocal culture in the school's curriculum. By providing a focus for student-centered, project-oriented learning, local culture studies make learning come alive for both the students and the teacher.

Two of articles dealing with multi-cultural education in **EDUCATIONAL LEADERSHIP** might prove useful in helping implement some of the changes suggested by all the scholars interviewed. Bonnie Sue Adams and her colleagues are implementing a program that attempts to *"affect staff and students attitudes, curriculum materials, awareness of cultural diversity and power relationships"*(p.37). This program also *"aims to help students critically analyze ways in which the dominate culture perpetuates inequality and maintains the status quo"* (p.40). Their suggested classroom applications might provide good approaches for other teachers. Melinda Fine reports on the project "Facing History and Ourselves" which Katie Green is implementing in her Boston classroom. This program *"seeks to teach history in a way that helps adolescents reflect critically upon contemporary social issues"* (p.44). Again, this article can provide many successful models of classroom applications of local culture for teachers to use. Copies of both these article have been included in this package.

Dr. Wetherington as well as the other scholars, also stressed the importance of students' learning about their own home. He says that *"they make discoveries about themselves and new findings about their community... the sense of personal identity and that sense of place is I think, extremely important in our society today."* This importance is stressed by Joe Kincheloe in his introduction to **CURRICULUM AS SOCIAL PSYCHOANALYSIS: THE SIGNIFICANCE OF PLACE** (1991) when he suggests that *"knowing where one started allows one to understand where he or she is"*(p.4). Kincheloe goes on to state that *"curriculum theory cannot advance if it abstracts itself from time, history, place, and human intention"* (p.20). If changes are to be made in the way children are taught, then incorporating local culture into the classroom on a daily basis will give classroom teachers the opportunity to contribute significantly to developing new more significant curricula. Jerry Martin, in his address to the 1991 **PRAXIS** Conference (Lander College, Feb.22, 1991) stressed

that *"...we all live in little bitty worlds, the worlds of our immediate family, friends, neighbors, co-workers. This is not something to be regretted. The primal bonds of family and friendship meet people's most pressing daily needs, both material and spiritual. They are the source of the most intimate aspects of one's identity ... including the identities of family, religion, ethnicity and place... The affections, rituals, symbols, morals of a family, neighborhood, church, or ethnic group express in very particular way fundamental human relationships, values and goals. They provide concrete studies and images for dealing with danger and fear, love and rejection, triumph and failure"*(p.5).

Dr. Joyner pointed out during his interview that many of the traditions of the black community along the Waccamaw could be traced directly back to the slave communities of the plantations that flourished in the early 1800's. There are fourteen excellent sources listed in the bibliography that will help the teacher incorporate investigations about folklife and folkways of the local community into the classroom.

Because motivation has long been recognized as a necessary component of student success, involving students in a study of content that engages their interest as well as their intellect is a relatively fault free way to guarantee success. Resent research into the importance of motivation and student success by Lauren Resnick (ASCD, p.8) notes that most successful programs to teach higher order cognition prescribe cooperative problem solving and meaningful construction activities. These activities let students know that all elements of critical thinking are socially valued, a highly motivating area of interest for children and young adults" (p.8-9). Using local culture as a motivational tool to teach these concepts can insure motivation two ways, through social acceptance and through individual interest in the topic. In **WRITING TO LEARN** William Zinsser states that *"...a powerful element in learning to write is motivation. Motivation is critical to writing -- students will write far more willingly if they write about subjects that interest them and that they have an aptitude for"*(p.14).

...One reason I believe in writing across the curriculum programs is that they encourage students to write about subjects that interest them, thus bringing them the surprising new that writing can be useful in their lives" (p.126). Just as motivation plays a direct role in learning to write, so does motivation play an important part in assuring students' success in other academic areas. Engaging personal interest in a topic of study can be better guaranteed by including the community or family history which parallels that topic.

Each of the scholars interviewed suggests that the best way to begin community studies is with a survey about what has been done in the community, what is already available. This will not only give the students practice in interviewing, gathering, recording, analyzing information, and coming to conclusions based on this information, but it will teach both the students and the teacher about the community itself, what has already been recorded, what can be accessed through local sources, and what still needs to be gathered. For a new teacher in a new location, or a new school, this type of project would be an excellent way for her and the students to learn. In the resource document **COMMUNITY AS CLASSROOM**, published by the S.C. Department of Archives and History and included as part of the supplemental materials in this package, there are outlined the steps involved in interviewing community residents. This resource also explains other types of documents that can be gathered and studied for community and family histories. Among these are photographs and original documents. The local newspaper, local culture headquarters or museum, civic and community clubs, churches, government bodies and organizations are also excellent sources of information about community history. Churches and family members are sources for information about family histories. All of these resources should be investigated by the students and the teacher to discover the information which already exists and which they might be able to use. It is only after collecting these resources that students can begin deciding on what they want to find out in their individual, group or class projects.

Humanitas: A Thematic Curriculum

Described as a caring "community of scholars," the Humanitas program is organized around a thematic interdisciplinary curriculum whose two goals are professional growth for teachers and enriched humanities education for students.

PAMELA R. ASCHBACHER

"It has really helped me understand the world better, and myself too. I can't wait 'til next year!"
— a student, 16,
Van Nuys High School

"I've learned more and worked harder than ever before, and it's worth it—for me and for my students. This is what I always thought teaching should be."
— Cathy Nadler,
social studies teacher,
Jefferson High School

"This is the best model of shared decision making, teacher empowerment, and school reform I've seen."
— M. Merle Price,
Assistant Principal,
Jefferson High School

Comments like these are rarely heard in most schools today, particularly in urban schools struggling with high dropout rates, crime-ridden neighborhoods, and severe budget cuts. Yet these are typical comments from students, teachers, and administrators involved in the Humanitas Program in the Los Angeles Unified School District.

Humanitas is an interdisciplinary, thematic, team-based approach to teaching the humanities. Its purpose is twofold: to promote teachers' professional growth and to improve humanities education for the full range of students. In particular, Humanitas attempts to provide *average* students with opportunities to develop critical thinking, writing, and discussion skills and to give them a sense of ownership in the learning process. The program incorporates many characteristics of restructuring (Lieberman and Miller 1990), such as a shared mission and goals, colleagueship, professional growth opportunities for teachers, flexible classroom scheduling and organization, resources to support change, site-based decisions, and partnership and networking with other schools, universities, and the community.

Unlike traditional instruction, which emphasizes mastery of basic skills as a gateway to a more challenging "thinking curriculum" (Resnick and Klopfer 1989), Humanitas is based on the philosophy that virtually *all* students can profit from a conceptual approach. The prototype for this program was created a decade ago by Neil Anstead, an art history teacher, as the basis for the Cleveland High School humanities magnet in Los Angeles.

In 1986, with the magnet school's program as its model, Humanitas was launched in several regular high schools in Los Angeles. Grants from private foundations and organizational leadership from Los Angeles Educational Partnerships (LAEP), a consortium of business leaders encouraging reform in the public schools, have supported the initial start-up. Humanitas has since spread to 29 of the 49 high schools in the district and involves more than 180 teachers and 3,500 students. Several middle schools recently trained teams of teachers in the model; their programs began this fall.

A Community of Scholars

How does Humanitas bring interdisciplinary education to the high school, where scheduling, subject matter specialization, and the sheer size of the school conspire against it? This model creates a voluntary "community of scholars" for both students and teachers within the school.

Teachers interested in the model form teams headed by one teacher-coordinator at each school. Teams collaborate to develop a tightly knit set of core courses. These typically consist of English, social studies, and art, but some teams include a course in philosophy, math, science, studio art, or dance. In 12th grade, however, the core courses usually include only world literature/composition and U.S. government/economics.

Core courses are organized around five or six conceptual themes that are relevant to students intellectually and emotionally; for example, Women, Race, and Social Protest and The Protestant Ethic and the Spirit of Capitalism. Themes such as these enable students to connect coursework to their personal and cultural backgrounds and yet to reach beyond their own "perceptual and experiential ghettos."

By organizing training opportunities

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and special events, LAEP helps coordinators and teams throughout the district to network. Teachers typically attend a paid, two-week summer training-and-planning institute and several other events a year.

Every day, students in the program take a core of several Humanitas classes together for a block of periods, then spend the remainder of their day in regular classes. This approach provides the advantages of a full-size high school as well as the benefits of a family-like environment for part of the day.

Experienced Humanitas students recruit new students by visiting classrooms in the spring to describe the program. Students say the strongest selling points are that the program is good preparation for college, the subject matter is tough but very interesting, the teachers are extremely supportive of students, and there are great field trips.

Teacher Collaboration Is Key

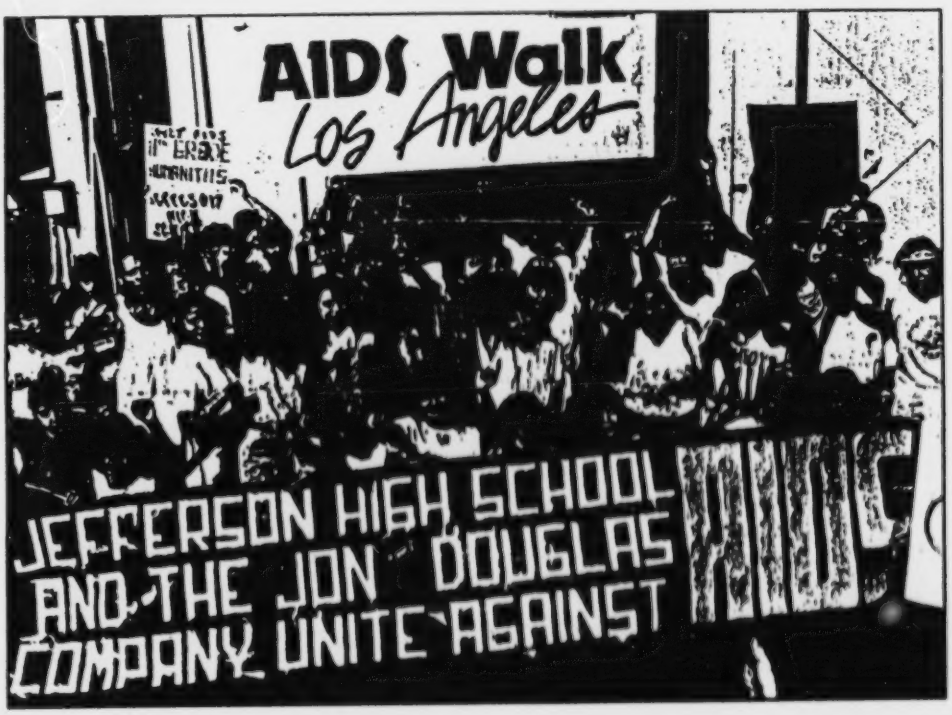
The heart of the program is teacher collaboration, and this takes time, creativity, and flexibility. Teams put in long hours during the summer and school year developing interdisciplinary themes and curricular materials. Although courses must meet state and district requirements, teachers usually have a great deal of freedom in selecting themes, writing essay questions, and developing alternative assessments such as demonstrations, plays, videos, and art exhibits.

Teachers often pass up textbooks in favor of primary sources, novels, newspaper articles, and their own writings. They sometimes revise existing materials to suit their students' reading level while maintaining the intellectual challenge. For example, teacher Cathy Nadler reads parts of Hobbes' *Leviathan* aloud to her 10th graders, many of whom have limited English proficiency, and helps them understand it by "translating" the Old English spelling and relating the content to issues they have been studying and to their daily lives.

Team members meet daily during a common prep period to coordinate instruction and evaluate student progress. Some teachers also instruct their classes collaboratively in multi-hour time blocks. Humanitas students report that they love to observe their teachers having intellectual disagreements about course content—many have no model for this at home or elsewhere in school. Teachers usually try to recruit two or three groups of Humanitas students per grade level in order to maximize the value of their preparation time.

One way the model ensures an interdisciplinary, thematic focus is by requiring students to write an essay at the end of each unit. Teachers develop the essay questions early in the unit-planning process to clarify their objectives in teaching about the theme, to identify the significant issues to discuss, and to guide their selection of materials and lesson plans. The questions ask students to synthesize what they have been studying in all their Humanitas classes. The following is a typical exam question from a unit on *culture and traditional societies* from a 9th grade team:

> The cosmology of a traditional culture permeates every aspect of that culture. This is illustrated in the following three cultural groups: the Eskimos, the Southwest Indians, and the Meso-



Thomas Jefferson High School Humanitas students and faculty celebrate their support of the 1990 Los Angeles AIDS Walk, one of the many community service projects Humanitas requires.

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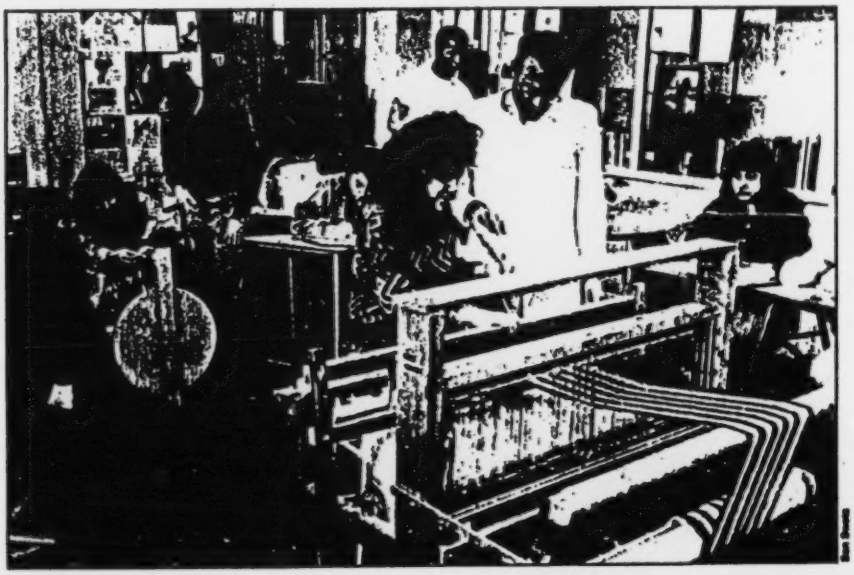
Americans. Specifically, discuss the spirit world that each group believed in, and explain how it influenced their culture and values. Include examples from your reading in art history, literature, and social institutions to illustrate and substantiate your analysis. Finally, to what extent, if any, does the spirit world affect us today?



Thomas Jefferson Humanitas students, much like early Americans, craft woolen articles with the help of weaver Brad Mower. Teacher Jim Martin learns from his students.

Through such an issue-centered approach, the program seeks to improve students' analytic and critical judgment skills.

Positive Effects on Students

A complex evaluation of the program over the past three years conducted by UCLA's Center for the Study of Evaluation (CSE) documented a number of important effects on students and teachers. Evaluators collected information from Humanitas and "comparison" 10th, 11th, and 12th grade classes in a sample of 16 schools. They conducted a performance-based assessment of approximately 500 11th grade Humanitas and comparison students' writing skills and history content knowledge using a technique development by Baker and colleagues (1991). They also surveyed students, teachers, and administrators; observed classrooms; interviewed teachers and students; analyzed teachers' assignments and exams; and analyzed portfolios of student work.

In addition, researchers analyzed school records of students' attendance, discipline, and college-oriented behavior in a sample of four schools. Standardized test scores were used in statistical analyses to help control for any differences between Humanitas and comparison students' language skills. A few of the key findings from these studies follow (see Aschbacher 1991 and Aschbacher and Herman 1989 and 1990 for greater detail).

Regression analyses of students' essay performance indicated that, even after accounting for the effect of language skills (as measured by the CTBS), the program had a statistically significant effect on students' writing and content knowledge over a year's time. For students who spent more than a year in the program, their performance continued to improve. The impact was particularly noticeable on students' conceptual understanding, where Humanitas students made their largest gains and comparison students made virtually no improvement during the year.

From classroom observations, we found that Humanitas classes spent about 6 minutes more per day in thoughtful discussions than comparison classes. Further, these discussions involved more students (an average of 10 Humanitas students versus only 3 comparison students).

Our examination of attendance rates across several years at one school revealed that the longer students spent in Humanitas, the better their attendance was. The overall school attendance rate is 76 percent, compared to 86 percent for students after their first quarter in the program (regardless of grade level) and 94 percent for students in their third year of the program.

In a district plagued by high dropout rates, only 11 percent of Humanitas students dropped out of school during a year, compared to 15 percent of the comparison students. Among students with relatively high language ability (above the 65th percentile on the CTBS language subscale), only 3 percent of Humanitas students left school compared to 13 percent of comparison students.

Evidence from surveys, interviews, and assignments suggests that Humanitas teachers assign harder work, expect more from students, and require more complex thought in class discussions and unit essays than comparison teachers. Yet Humanitas students like school better than comparison students, even though they find it demanding.

Several students noted in interviews that they could "probably be getting easy A's in the 'cakebake' classes" but that they prefer to be working harder for B's in Humanitas. The reason? They say that they believe they'll learn more and that the experience will help them get into college and do well. In addition, they feel their Humanitas teachers

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and fellow students care far more about them than comparison students think their teachers and classmates do.

The program has been successful with a diverse population of students, including those who are just learning English and those who have already failed courses and seem likely to drop out of school. As one teacher put it, "This program motivates students who would otherwise tune out." In her school, the Humanitas team provided a safe environment in which to "be a nerd" (to carry books and discuss ideas), which eventually spread to many of the other students as well.

A Renewing Experience for Teachers

How do teachers feel about the program? Being a Humanitas teacher requires a lot of effort. Teachers who participate in the program must learn a portion of one another's subjects in order to create an interdisciplinary program, develop themes and curriculums, collaborate with colleagues on a daily basis to coordinate instruction, and grade performance-based assignments. And yet, they almost unanimously report that participating in Humanitas is one of the most renewing experiences they have had.

Teachers find that the team structure allows them to build on their individual strengths and interests, to develop their curriculum around the themes and issues they feel passionately about. At the same time, it provides them with a professionally nurturing environment with opportunities to collaborate, to learn new content and methods, to take risks and innovate, to get caring feedback from colleagues, and to apply for small grants and otherwise stretch professionally.

The least successful teams are those who don't really collaborate and clarify their objectives, who think they can carry off an interdisciplinary program without meeting frequently to share feedback and revise their plans. Evidence also suggests that success follows those whose principals, assistant principals, and counselors are also enthusiastically committed to the program goals and willing to take risks and be creative to accomplish them.

What Makes Humanitas Work?

That the program creates a community of scholars within the larger, impersonal school context is critical to its success. Teachers and students get to know one another well because they share several hours a day. During this time, they provide one another with mutual high expectations, support for effort, and rewards for success.

But a healthy program does have its costs, primarily for released time for teachers to cover three weeks of planning and training time. Some states have special staff development funds for which districts may apply to cover some of these expenses. The costs of copying materials may be offset by reduced need for expensive texts. And field trip expenses may be covered by partnerships with community agencies and local businesses.

Overall, however, the benefits of Humanitas far outweigh the costs. Teachers model a powerful culture that students can join, one characterized by intellectual curiosity, willingness to risk and to strive, collaborative decision making, and constructive feedback. In the process, students discover that it is good to be an adult, that intellectual and human problems are interesting to try to solve, and that working in groups is powerful and supportive.

Two or three years in such a program can make a tremendous difference for many students, report the teachers, particularly those who come from disadvantaged backgrounds. For example, Enrique, a Humanitas senior and former gang member who was interviewed for the evaluation, noted with pride that he had been accepted by both the University of California at Berkeley and Occidental College.

"For years we have sold kids short," said Neil Anstead, founder of the humanities magnet school in Los Angeles, "They are capable of so much more."

The same is true of teachers. For years we have not trusted teachers to exercise good professional judgment—but they too are capable of so much more. Humanitas provides them with opportunities and expectations to expand their professional knowledge and skills, the freedom to use their expertise to make important curricular and instructional decisions, and the support to take risks. □

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THOMAS BARONE

Assessment as Theater: Staging an Exposition

In a South Carolina humanities program, students displayed what they had learned in an achievement fair complete with music, drama, interpretive readings, and portfolios.

Outside the auditorium was evidence of death and destruction. In the surrounding resort complex, an uprooted oak had left a gash in the roof of a two-story parking structure. A few miles beyond, roads to the devastated beachfront remained closed to traffic, weeks after the hurricane.

Inside the auditorium, however, were signs of life, of growth in interests and talents, of the reconstruction of intellects, personalities, even communities. I shifted in my seat as the last group of presenters claimed the stage, describing what they had experienced, performing what they had learned in the Rural Educational Alliance for Collaborative Humanities (REACH) Program.

A tall black teenager with a deeply resonant voice and a strong podium presence described the rationale behind the Jasper County High School project. "Reaching Back to Go Forward" was its theme, meaning "understanding one's past in order to go forth proudly into one's future." Students in the school, he said, had undertaken extensive research in order to reconstruct the history of Jasper County. They had taken tours within the county to secure artifacts and field trips to the library in Columbia and to Penn Center—a cultural center that focuses on black history—on Helena's Island. They had written profiles of historical and contemporary characters and reactions to their trips.

Next, 13 other students stepped forward to perform several short informative skits about the Gullah dialect indigenous to their region of South Carolina and then to recreate a scene from a "praise house." Illustrating the connections between the musical idioms of Jasper County and those of East Africa, they offered a spirited performance of gospel songs.

Inside the auditorium were signs of life, of growth in interests and talents, of the reconstruction of intellects, personalities, even communities.

This was no dry exposition of heritage—this was a stunning display of musical talent, the powerful voices of the lead performers supported by the soulful chorus. Finally, the excitement and enthusiasm building in the audience found release through a standing ovation.

I felt the excitement, too; but, as an external program evaluator, I had been hired for my skeptical demeanor. Still, as the REACH Humanities Exposition ended, even I was persuaded that intellectual and emotional growth had indeed occurred in the students who participated in the program's activities. Yes, I had experienced good theater. But, more important, I had witnessed a unique approach to student assessment and program evaluation, one with the potential to reshape our notions about how to gather and display evidence concerning educational achievements.

Through this brief essay I want to convince another audience of the possibilities of assessment as theater, in hopes that expositions will be adapted to other contexts. First, however, let me give a brief description of the context in which this one originated.

The REACH Project

The REACH project hopes to enrich the study of the humanities in rural schools

throughout the State of South Carolina. Designed to avoid separating language skills from humanities content, REACH encourages youngsters to explore the history and culture of their communities and thus to connect rural schools with the life of their communities. The project also emphasizes the use of technologies, especially telecommunications, and extensive collaboration with a network of individuals and agencies—including university faculty, community experts, state and local agencies, and other students and parents across South Carolina.

During the second year of the project (1989–90) 23 schools, more than 100 teachers, and approximately 3000 students were involved. As an example of a school project, the students at York Comprehensive High School, with the help of faculty from nearby Winthrop College, researched the local history and culture of the York area in relation to certain major American historical and literary events. Their findings are now being compiled and edited into book form, and their research is being shared via computer link-up with students in the town of Fumel, France, in cooperation with the computer center at the University of Toulouse. This computer network exchange also involves sharing descriptions of students' daily activities, lifestyles, and interests. The students at York High are now planning a publication documenting this international interaction.

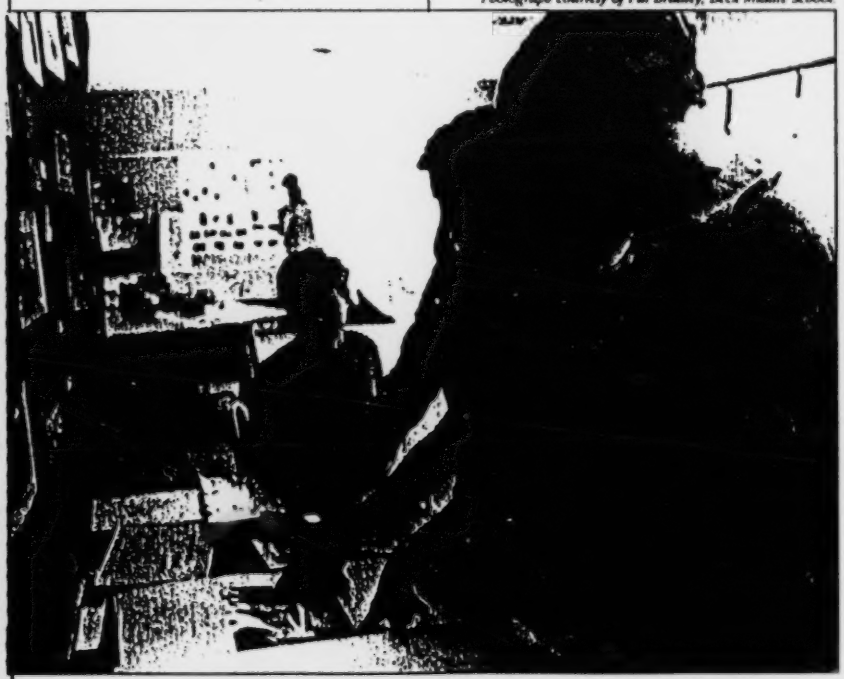
In another effort, the 11th graders of Pickens High School came to recognize the similarities beween Pickens and "Grover's Corners," the setting for Thornton Wilder's *Our Town*. Having read that classic, the 11th graders investigated their own community through interviews with community and other townsfolk, field trips, and library research, discovering both its specialness and its universality. Their findings were translated into short stories, poems, essays, histories, tales, plays, and skits; many of these were displayed during the "Our Town Festival," prepared for the entire school.

American History Institute on Women

A National Endowment for the Humanities institute titled "American History: The New Scholarship on Women" will be held at the Harvard Graduate School of Education from July 8 to August 2, 1991. Directed primarily—but not exclusively—toward secondary social studies teachers, the graduate-level institute will include opportunities to develop new curriculums from the manuscript collections of The Schlesinger Library on the History of Women in America. Applications are due April 1.

For more information, write to: American History Institute, Harvard Graduate School of Education, 339 Gutman Library, Cambridge, MA 02138, or call 617 495-3572.

Photograph courtesy of Pat Bradley, Beck Middle School



In addition to theatrical performances, students showcased their achievements in a series of displays. Here Sean Wilson, Zion Dumm, Rachel Adams, and Kirk McConnell (L to R) examine the portfolios, stories, poems, and essays from Beck Middle School to see for themselves what everyone learned during the project.

Beyond the Numbers Game

These and other projects in the REACH program certainly sounded educationally beneficial, but how could a program evaluator be certain? From the beginning, the REACH program planners regarded traditional assessments with suspicion—no standardized tests for them. They resolved to explore new pathways, to move "beyond the numbers game" (Hamilton et al. 1977) to authentic demonstrations of student mastery in language and the content of the liberal arts.

Such demonstrations possess three advantages that standardized tests do not. First, they yield something tangible rather than asking students questions produced by others. Second, rather than sticking to institutional time schedules, the time devoted to the production is set by the nature of the task. Third, the process is collaborative rather than accomplished in isolation.

The REACH Exposition honored these three attributes. Indeed, the fair fulfilled part of an overall authentic assessment plan outlined by Archbald and Newmann (1989), the part they call "exhibitions":

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> Discrete competencies are usually assessed within the confines of schools. In contrast, exhibitions . . . involve production of discourse, things, and performances for the public. Exhibitions also usually require integration of a broad range of competencies and considerable student initiative and responsibility in carrying out a project (p. 20).

Let me now detail some specific features of the REACH Exposition.

The Exposition

The 1989 REACH Humanities Exposition was the brainchild of four teachers from Beck Middle School in Georgetown, who conceived, planned, coordinated, and hosted this first achievement fair. They invited representatives of the funding agencies, the State Department of Education, and the Office of the Governor, as well as university faculty, teachers, parents—and, of course, students—to attend. The exposition was held in a resort complex on the Hugo-battered South Carolina coast in October 1989. It opened with a reception on a Thursday evening, but Friday's activities constituted the heart of the fair. In presentations of approximately 20 minutes each, representatives from 10 project sites showcased the educational fruits of their work in REACH.

The formats of the presentations—most led by students, a few by teachers—included dramatic productions, media presentations, and students reading their own stories and essays. Students from one school whose materials—and building—had been swept away in the storm surge, had had to rewrite their stories about relatives: a grandfather and a 101-year-old great-great-grandmother, to name just two, had spoken of their lives and histories to members of succeeding generations. Some presentations included descriptions of program aims and objectives, others suggested the contours of the curriculum in use. A few detailed the trials and tribulations of program implementation.

In addition to the presentations, portfolio displays of student products were offered at several locations of the complex. The guests were encouraged to browse through the exhibits and peruse the booklets of stories, displays of poetry, and collections of essays that demonstrated progress in the development of students' expressive talents. Portfolios that included samples of students' work over an extended period of time were most persuasive. One, for example, illustrated three stages of growth in the writing of "Roger X," from October 1987 to February 1988 to March 1989. Roger's growth in ability was undeniable and impressive.

This exposition speaks directly to all educators who desire to try legitimate and responsible alternatives to prevailing assessment practices.

For those who couldn't attend the exposition, a videotape of the entire program was produced by Jacqueline Gmuca of Coastal Carolina College in Conway, South Carolina. This is yet another innovative strategy for the dissemination of evidence about student learning. The tape serves parents, teachers, and students as a documentary record of the achievement fair.

Strengths and Weaknesses

Even if the strengths of the program far outnumbered its weaknesses, the record is not a perfect one. In addition to those to which I have already alluded, its strengths included the extent of student ownership in preparing for the fair and in its execution. Talking with several students, I found that the fair was a significant event for them. It was exciting because they were performing and not just performing for each other but for a distinguished audience—and also (since many were of quite modest means) in being accommodated in the luxury of a seaside resort.

How could the exposition have been improved? Personally I would have liked more data about numbers of students involved in each project site activity, more information about how the fair performers were selected, and candid admissions about the conditions required for successfully carrying out an exposition at a local school. Despite its flaws, however, the REACH exposition was a bold attempt at realizing a vision, actually turning it into a reality.

This exposition speaks directly to all educators who desire to try legitimate and responsible alternatives to prevailing assessment practices. My hope is that other educators may find inspiration in the decision of these South Carolinians to step forward from the wishful backstage rhetoric about more educationally responsible assessment into the spotlight of real performance. The risks are worth taking.□

[1]REACH is supported by the Rockefeller Foundation, the BellSouth Foundation, the Bread Loaf School of English, the South Carolina Humanities Council, and the Office of the Governor of South Carolina. REACH is one of 13 included in Collaboratives for Humanities andd Arts Teaching (CHART). The project involved collaboration with Clemson University, Winthrop College, the University of South Carolina, the College of Charleston, Benedict College, Coastal Carolina College, South Carolina State College, Lander College, and Francis Marion College.

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Changing "The Way Things Are Done Around Here"

Through the Human Rights Education Program, teachers in Long Island's predominantly white, middle-class Shoreham-Wading River School District are teaching their students to see past the confines of their own cultural experiences.

BONNE SUE ADAMS, WINIFRED E. PARDO, AND NANCY SCHNIEDEWIND

Many teachers and students take their culture for granted, giving it little thought—it's "just the way things are done around here." Our challenge as educators is first to help ourselves and our students become conscious of our culture—to be able to step outside of ourselves and look at the habitual norms, values, and practices that make up our culture—and to appreciate it. The second task is to see that "our way of doing things" is not the only, or the right, way and to understand that others have their own ways. Such cultural consciousness helps us to value our culture without seeing it as normative, and to respect a variety of cultural experiences.

This is a particular challenge for the many school districts, like the Shoreham-Wading River School District in Long Island, that are predominantly white, middle class and Christian, where prevailing practices reinforce majority group experience.

At Shoreham-Wading River, we are attempting to affect staff and student attitudes, curriculum materials, awareness of cultural diversity, and power relationships so that those personal beliefs and institutional characteristics that have systematically denied some children equal opportunity can be changed. Majority group member students can come to see how their cultural group perspective can help justify the status quo, rationalize inequality, and implicitly teach that change isn't needed. These perspectives are what we are attempting to alter through the Human Rights Education Program in the Shoreham-Wading River School District.

Human Rights Education

At Shoreham-Wading River, we plan staff development and classroom instruction to focus on these many dimensions of human experience—race/ethnicity, social class, gender, religion, physical ability, sexual orientation. Since culture is reflected in interaction and communication patterns as well as knowledge, staff development and classroom instruction focus on providing alternative patterns for student interaction. Our multicultural program, therefore, attends to process and content, affective and

Shoreham students join friends from a Japanese-American school in a sing-along.

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We discuss how many females and people of color hold cooperative values and prefer cooperative interaction patterns.

cognitive learning, and to interrelated aspects of culture (see Schniedewind and Davidson 1983).

The Human Rights Education Program seeks to create educational settings that (1) encourage students to understand and appreciate human diversity and (2) teach them the processes of constructive, cooperative human interaction and learning. The three focus areas of our program are: 1) Education for Diversity and Social Responsibility; 2) Cooperative Learning and Cooperative Educational Practices; and 3) Conflict Management/Resolution and Peace Education. All components of the program emphasize not only practical classroom strategies, but also teacher awareness of the philosophical, ethical, and social dimensions of the issues addressed.

The program was developed under the auspices of the Human Rights Curriculum Committee, a committee composed primarily of teachers, chaired by the Middle School Assistant Principal (see Pardo et al. 1988, for background). Our consultant gives summer and year-long inservice courses in human rights education. She follows up courses by working with teachers in curriculum planning and classroom implementation and, in some cases, by offering support groups during the school year. Superintendent David Jackson gave the program new impetus last year when he wrote an open letter to students, staff, and community members after he found racist, anti-Semitic, and homophobic graffiti in a high school bathroom. He reaffirmed the importance of understanding difference and urged both education and action to deal with the discrimination.

Program Components

We offer eight distinct, inservice courses under three focus areas. The three courses under the "Education for Diversity and Social Responsibility" focus area are Promoting Race and Sex Equity in Teaching and Learning, Appreciating Diversity, and Teaching for Social Responsibility. These courses enable teachers to ask "Whose culture?" by encouraging them to look at their own and their students' cultural and social identities to understand better how these contexts shaped their lives. They then examine the common U.S. culture to understand both how it has been shaped by a complex interplay of diverse cultures and how its dominant institutions and values perpetuate inequality. They analyze curriculum materials, classroom practices, and schoolwide norms and also explore opportunities for social responsibility and change.

The courses under the "Cooperative Learning and Cooperative Educational Practices" focus area—Introduction to Cooperative Learning, Advanced Cooperative Learning, and Implementing Cooperative Learning—and the courses under the "Conflict Management/Resolution and Peace Education" focus area—Conflict Managers' Training Program and Conflict Resolution and Conflict Management for the Classroom—deal with particular educational processes that enable diverse students to learn and live together. Cooperative learning necessitates that students work together toward common goals; in the process they come to value each others' unique experiences and contributions. Conflict resolution strategies enable teachers and students to welcome conflict—inevitable when difference is acknowledged—as an opportunity to increase interpersonal understanding and implement creative problem-solving. Some of the teachers who use conflict resolution approaches in their classrooms also participate in the Peacemaker Programs in two elementary schools and a Conflict Managers Program at the Middle School where they train students as peer mediators to facilitate solutions to student conflicts.

In practice we have found how important all the focus areas are to creating multicultural learning environments and how interconnected they are. For example, educators practicing mediation in Conflict Managers Training must listen carefully, paraphase, and understand the feelings and points of view of those who are in conflict. Most teachers find such pespective-taking difficult, but this kind of practice is vital to understanding others' cultures. In mediation training, teachers come to see conflict not as a matter of right and wrong, but as a problem to be solved. They learn that a creative resolution can often be found when each party owns responsibility for the conflict and listens to the other. Understanding that all cultures share responsibility for problems militates against "blaming the victim" and helps people look systematically for each group's responsibilities for difficulties and conflicts.

The program emphasizes not only practical strategies for implementing

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The Legacy of Columbus: Teaching Resources Available

An abundance of materials is available to help teachers teach about the quincentennial of Columbus's voyage to the Americas. Two of these include *Rethinking Columbus*, a 96-page special issue of the *Rethinking Schools* newsmagazine, published in collaboration with the Network of Educators on Central America, and *Columbus: Encounter, Discovery, and Beyond*, one of IBM's major new educational programs.

Rethinking Columbus presents the Native American perspective on Columbus's voyages. Here is an unapologetically negative view of Columbus. "Our goal," states the introduction, "was not to idealize native people and demonize Europeans, or present a depressing litany of victimization. We wanted to encourage a deeper understanding of the European invasion's consequences, honor the rich legacy of resistance to the injustices it created, and convey some appreciation for the diverse cultures of the original inhabitants of the hemisphere."

Rethinking Columbus contains more than 50 essays, poems, interviews, and articles such as:

- "Columbus and Native Americans in the Classroom,"
- "Talking Back to Columbus: Teaching for Justice and Hope,"
- "Why I'm Not Thankful for Thanksgiving,"
- "Myths That Bind Us: Stereotypes in Children's Literature."

Seven pages of resources, including an annotated bibliography and a four-page teaching guide are also included.

The price for single copies of *Rethinking Columbus* is $4.00 plus $2.00 postage, but prices fall if you order in bulk. For more information, contact:

Rethinking Schools
1001 E. Keefe Ave.,
Milwaukee, WI 53212
414-964-9646

Columbus: Encounter, Discovery, and Beyond, exploits the capabilities of IBM's interactive multimedia and CD ROM technologies to bring presentations alive with text, photographs, music, sound, graphics, and video. The recommended configuration for the educational programs include an IBM Personal System/2 Model 57 SX or higher, a CD ROM drive, and a videodisc player.

Hollywood filmmaker and graphic artist Robert Abel produced *Columbus* for IBM. *Columbus* brings 60 of the world's leading authorities on Columbus and his times together in a program that can be used for any grade, elementary through college. The content is presented in 10 chapters: "Discovery," "Columbus—The Man & His Vision," "The Voyages," "The World in 1492," "Money & Power," "Changing Views of the World," "Changing Views of Humankind," "The Renaissance," "The New World," and "Storylines."

Students can use a computer mouse to access a chapter through pull-down menus. They may pause in the midst of a textual presentation and pull down an on-screen "windowed video" explanation of a particular word or phrase. They can also branch from a quick overview of a subject to an in-depth treatment of that and ancillary subjects. For example, in the "Renaissance" chapter, a student can assess a "Creators" subchapter, then study such Renaissance luminaries as Leonardo da Vinci and Michelangelo.

Columbus will begin shipping in June 1992. The license fee is $2,000 with IBM's educational discount. For more information, contact:

International Business Machines Corporation
IBM Educational Systems
P.O. Box 2150
Atlanta, GA 30055

cooperatively structured learning groups in the classrooms, but also reflection about competition and cooperation as ideas and values that influence our lives, our schools, and society. Teachers read Alfie Kohn's *No Contest: The Case Against Competition* to become more conscious of the ways competition influences our cultures. We discuss how many females and people of color hold cooperative values and prefer cooperative interaction patterns, and how the competition institutionalized in schools is, in fact, discriminatory (Banks 1989, Belenky et al. 1986, Nelsin and Kagan 1972). By raising these broader questions educators understand the importance of providing cooperative processes for multicultural education.

Stages of Cultural Consciousness

James Banks wisely cautions that multicultural education is not something one does and is finished with but is, in fact, an ongoing process (Banks 1989). At Shoreham-Wading River, it is the ongoing reflectiveness of teachers constantly asking of themselves and their students "Whose culture?" that sustains this approach to education. Below are examples repre-

After reading an early English settler's account of sailing to and settling in America, students write the same story from a Native American perspective.

enting stages of cultural awareness nd change, at both the personal and nstitutional levels, that typify our pproach to multicultural education.

tage One: The Normative Nature of Culture

he first stage of cultural consciousess is development of students' wareness of the normative nature of ulture. This includes both an appreciation of their own culture and an wareness of the reality that there are other ways of doing things."

With pride, a 4th grade teacher tells er students, "I'm Italian and I can't be eutral!" When she relates her ersonal experiences and opinions ith her students, as she often does, he describes them as her biases or her erspectives. This teacher not only nares something she appreciates bout her own cultural background, ut also models the importance of aming her view of the world as one f many.

As an initial step of a cross-school xchange, 6th-grade students from horeham's predominantly white, omogeneous Middle School write to en pals in a New York City school here over 40 ethnic groups and ationalities are represented. Shoreham students ask themselves, "What do we take pride in that we want to share with others from different cultural backgrounds?" In describing themselves in their letters to the New York City students, they begin a year-long process of cultural consciousness-raising.

In preparation for the exchange, 6th graders play a cross-cultural simulation game to sensitize them to what's helpful and what hinders cross-cultural understanding and interaction. Twice this past year, they visited the New York City school to spend a day, and twice the city students visited them in Long Island. This process helped some Shoreham students dispel the stereotypes they had previously held about "city kids."

The Middle School's Community Service Program also develops cultural consciousness. To prepare students for community service projects in local daycare programs, nursing homes, and schools for the handicapped where they will work with diverse populations, teachers discuss issues of communication with people of different ages with various racial, ethnic, and social class backgrounds. All 7th graders in the Middle School are now taking a three-week course, "Cultural Awareness," an institutional commitment to exposing students to the mosaic of life experience.

Throughout the grades, literature plays an important role. Teachers and librarians receive the excellent catalogue from "Everyone's Kids Books" (1990) for ideas of multicultural, nonsexist books to enrich their classroom literature programs. In elementary and middle school book talks, students read books with characters of diverse ages and cultures. Several American literature classes have diversified their readings so as to include such culturally rich novels as *Women Warrior*, *The Breadgivers*, and *The Bluest Eye*. With older students, emphasis on how cultural and institutional discrimination affects the characters is an important theme. In these ways, we try to highlight how our common U.S. culture has emerged from a synthesis of cultural components of many peoples in our society. This is important in validating Shoreham students whose cultural experience is not legitimized in school because the population is almost exclusively white and Christian.

Stage Two: Critical Awareness

In addition to cultural consciousness, our approach to multicultural education aims to help students critically analyze ways in which the dominant culture perpetuates inequality and maintains the status quo. For example, students in an 11th grade American Literature class identified the many Native American geographical names that we take for granted. They discussed the mark native peoples' languages made on our language and, at the same time, how the cultures of native peoples have been erased from our collective cultural awareness. After they read *Bury My Heart at Wounded Knee*, the students were moved and angered not only by the treatment of native people but also by the fact that they had never before been exposed to this aspect of America's history. Developing critical awareness of such omissions continued to be a course theme.

Students examine the ideal of the American Dream and then, also, its realities. For example, after reading an early English settler's account of sailing to and settling in America, students write the same story from a Native American perspective. They come to see that it is people who write

history and literature from their own cultural perspectives.

In one 4th grade, the teacher talks explicitly with her class about why the historical, cultural, political experiences of people of color and whites, women and men, and members of all class, ethnic, and religious backgrounds will be woven into their yearlong studies. She explains why ideally there should be no need for Black History Month or Women's History Month because the labor, voices, and traditions of all Americans have shaped our shared culture. She further explains, though, that our textbooks, the media, holidays, and traditions often fail to reflect fully this diversity and she helps students analyze these institutional "shapers of culture" for bias. When students find information on our multicultural heritage that is not available in the books, they are taught to explain it as "missing pages." The ongoing discovery of "missing pages" continues to heighten students' critical awareness of whose culture is represented most consistently in texts, books, magazines, and the media. The book *Open Minds to Equality* (Schniedewind and Davidson 1983) offers teachers lessons for further developing such critical awareness.

The children in the elementary school Conflict Managers Program decided they wanted to name their peer mediation programs "Peacemakers Programs." They don't see themselves so much as "managers" of conflict as people helping others find peaceful ways to solve their problems. As part of their biweekly meetings with the coordinator of the program, peer mediators keep peace journals.

One boy asked, "Why is it so much easier for girls to write these journals and boys are more comfortable with monsters, violence, or war?" This question led to a wonderfully rich nature/nurture discussion in which students analyzed how the sex role socialization in the prevailing U.S. culture encourages certain interests, ideas, and emotional responses in girls and others in boys. Reflection on their experience with nonviolent conflict resolution and its broader implications for peacemaking led students to a heightened critical awareness of the gendered nature of dominant cultural values and practices.

By reading Kohn's (1986) *No Contest: The Case Against Competition*, teachers reflect on the ways in which competition shapes U.S. culture. Teachers have also used activities from Schniedewind and Davidson's (1987) *Cooperative Learning, Cooperative Lives*, a resource that helps students develop a critical awareness of the effects of competition and to explore cooperative alternatives to it. For example, teachers ask students to talk about the difference in their own experience in school when learning competitively and when learning cooperatively. They examine the benefits and costs of each approach. Often they go on to urge more cooperative classroom processes. They examine literature for examples of competition and cooperation and discuss their respective effects on characters and events. In social studies, they hypothesize about the difference in historical experiences—like war—and their outcomes if cooperative values and practices rather than competitive ones had held sway. They discuss these questions in regard to their futures.

Stage Three: Things Can Be Different

The third stage in our multiculturalism program is a focus on change. On a personal and a schoolwide level, students learn that things can be different. Small, but important, changes occur in the classroom. One foreign language teacher reports that she no longer hears complaints about who's assigned to which cooperative group in her classroom. Students know they're expected to work

Middle School Community Service volunteer Daniel Hahn shares an elder's memories at the Woodhaven Adult Home. Students in the program also visit daycare facilities and schools for the handicapped.

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:onstructively with everyone and have earned to value others through the ›rocess of the group's work. Complaints based on gender, race, or ıny other aspect of diversity are gone.

After elementary students listened to a particularly moving story read at a Peacemakers meeting, there was silence. Then a boy asked, "How many of us cried during that story?" and alone he raised his hand. After he had challenged gender ıorms in such a way, many other girls and boys raised their hands as well. Such ;mall, courageous acts whittle away at the nythologies of the prevailing U.S. culture.

Peacemakers are asked to share onflict situations that can be used for ıediation practice. At first, they share on-threatening situations, like cutting in ıne or having a ball taken. As trust in ıe group builds, however, they begin to uggest those tougher issues related to ifference, like dealing with racial slurs nd physical disabilities. As students ork through these sorts of conflicts in a afe setting, they develop the skills and ıtentionality to act differently outside.

A primary teacher made a conven-:onal independent activity into a coop-rative one by developing "story tarters" that cooperative groups of tudents had to finish. For example, Pam is a student who uses a vheelchair and wants to play ball with thers at recess. What can be done?" n later discussion, the teacher helped tudents apply their learnings from ıese scenarios to comparable sorts of ituations in their lives.

Traditional school practices have lso come into the focus of the human ights education program. In one lementary school, all 4th and 5th raders participate in a school play. This past year, students put on Dickens' *Nicholas Nickleby*. Teachers rom a Human Rights Education ummer course asked students to nalyze the unjust school situation in the play and the approaches to change reflected there. They then discussed with children ways to make changes in other systems that aren't fair. The children went on to research leaders of various cultural groups—Native Americans, African Americans, women—who have sought to change unfair sytems. The play, a wonderfully cooperative experience itself, became the impetus for a broader understanding of social change.

Another 4th grade class was paired this year with a 2nd grade class. (Cross-grade activities in and of themselves challenge school norms regarding interage relationships.) One project was a Martin Luther King celebration. Fourth graders discussed the civil rights movement and then did research with their 2nd grade partners. When a 2nd grader asked, "Do you mean there were white people in that civil rights march?" the 4th grader could answer affirmatively and explain why. While learning about a potent example of an interracial struggle for social justice, students themselves were challenging the cultural norms of their school, feeling mutually empowered when they presented an interage show based on their learnings.

Christine Sleeter (1991) argues that student empowerment and multicultural education are inextricably linked. We aim toward such empowerment in Shoreham-Wading River. In a community that relects the dominant culture, empowerment necessitates social responsibility. This year, we began a new inservice course, "Teaching for Social Responsibility," in which teachers reflect on approaches to encourage student social consciousness and social activism. We are hopeful that such action will not only empower students individually and collectively but will challenge the prevailing feeling among many majority group students that change isn't necessary. In all our efforts, we hope to make "the ways things are done around here" much more socially responsible. □

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Comments on Specific Interviews Summaries of views, approaches and suggestions

MARK WETHERINGTON

Getting Started in the Right Direction

Dr. Wetherington feels that it is important for students to learn that historians essentially ask questions about the past. Those questions can be simple ones, like how did a town get its name, or they can be more complex, like what has happened in our community in the last 50 or 100 years. Looking at the past teaches students to question what they read. He feels that students should be asking questions about the past, they should wonder if what they are reading really is accurate. They should question the author of that material. Why was it written? Is the interpretation correct? What materials did the author base this interpretation on? The study of history makes students ask these questions. It makes them take facts and historical materials and analyze them. It teaches them to be critical and analytical in their approach to problems. Because of this broadening their critical analysis would be the first major reason for including local history in the classroom.

Emphasis has been too much on national trends and national mainstreaming in such things as clothing styles and patterns, music, art, leisure activities, etc. This is the second reason that Dr. Wetherington believes students should study their local culture as part of American history. Such "fads" are usually set elsewhere. The opportunity for students to study their own local history in their own community is an opportunity for them to learn about themselves. That, he feels, is often the missing piece of the puzzle for students. They learn about national history and they learn about world history, but what about the history that is nearest to them, the history that is right around them? Unfortunately however, unless a place is made for local culture in the curriculum currently being taught as a part of state history, or as a part of United States history, incorporating these studies is going to be difficult to do. Students need to must make these new discoveries and finding about their community themselves . Local history then becomes a process through which students teach themselves, in which they learn through first hand experience, through research and writing about their communities.

CHARLES JOYNER

Getting It Straight From the Horses Mouth:

Regional Literature and Non-Traditional Sources

Dr. Joyner encourages the use of regional literature with history classes, but urges the teacher to make certain students understand the different approaches to history a fiction writer has from a historian. There are many intimate aspects of history that cannot be documented simply because no record of them exists. Such things as hygiene habits, eating habits etc., are almost impossible to be accurate about, but these are the details that must be used top create a believable fiction setting. He says "History is just one person's approach to truth. Historians choose out of the evidence of the past what seems to them to be significant and important."

One specific suggestion for classroom use of both traditional and non-traditional historical sources would be to have a class identify a single family unit from the 1850 Census or earlier, and then trace that family through the census records, probate court records and other local records to present descendants. Oral interviews with that descendent will add yet another dimension to this class project. Sometimes it's the totality of sources that actually proves something had happened. One piece of evidence is not very convincing but many can be put together in a jigsaw puzzle way to produce a more complete picture than any one of the pieces might show individually. Sometimes evidence from many sources is critical to seeing things that would not otherwise have been seen. Even for traditional folkways their deeper meaning is enhanced if you can also find evidence of their existence from historical sources.

GAIL MATTHEWS-DENATALE

Bringing It Home to Roost:

Using Folklore to Stimulate Learning

Dr.Matthews-DeNatale believes that one of the things inherent in community-based or community-centered learning is that children first want to inventory their own world. What kinds of things do I have? What do I know? Children know a lot more than they think they know. Finding this out makes them begin to feel good about themselves. They start to feel a sense of pride. As classroom projects develop and the children move out into the community they learn new skills. From these processes develops an inquisitive mind. A mind that has had their own world affirmed and is therefore in a good position to be curious about other worlds. Now that they know more about their own worlds, now that they have thought about that world, they begin asking, how is that other world, other culture, going to relate to mine?

Using folklore and folk traditions is one easy way to get students involved and out into the community studying that community. This approach to teaching turns the traditional model around. The teachers is no longer the lecturer imparting the knowledge, but the teacher and students are together engaged in a very exciting process out in the community. The teacher becomes more of a facilitator, more of a prompter, someone who works with the students to teach them the skills and help locate the resources they need to be successful investigators, successful learners, successful discoverers. And what's more, she believes, the children can play a very active role in determining how the project will be carried out. We usually think of cultural conservation and the projects which engage these students, in terms of preserving the heritage as a fixed thing, and it is not. What you are doing during these projects, she insists, is giving children an opportunity to reflect on their past, to reflect on the messages their heritage has given them about how life is suppose to be, or not supposed to be, lived. Once the students collect those stories, once they take a look at those stories and decide what the messages are in those stories, the students can then decide which of the messages are important and they want to hold dear, to hold up. But they can also decide that there are other messages, other stories that aren't that useful, that may have been sending misguided directions and these they will then want to forget or let die. It is only when people really look at their past that they have an opportunity to change it. With the whole notion of folklore we are taking a very positive approach to the way people can take the past as something which exists and then bring it into the future with a certain amount of reflection.

Another important aspect of using local history and folklore for small group or cooperative learning experiences is that it can stimulate leadership in students who might not normally demonstrate leadership characteristics. You have the payoff not only in terms of the learning, but in terms of an increase in the leadership skills of the students.

ELIOT WIGGINTON

Smack in the Middle of It all:

Student-Centered Learning

Eliot Wigginton is the founder of the nationally renowned educational project called Foxfire. He has for 25 years practiced the fine art of helping students succeed through the incorporation of local culture and traditions into the classroom. Since the beginning of the Foxfire Project in 1966, many of the same kinds of things have begun to happen in schools all across the country. Students, even the little ones, make lists with their teachers and pick something they are intrigued by and then create something out of that. It might be a play, a book, a magazine, a commercial, a series of interviews on videotape, almost anything. Sometimes the topics have to do with culture and background, traditions, sometimes they have to do with issues students are concerned about, environmental issues, personal issues. In the best of all situations the teacher follows the students' lead and then helps the students see what skills they need to use to get the job done, whether the skills are in math, social studies, science or reading. Mr. Wigginton

asserts that in too many places the teacher decides what the work is going to be, how long it is going to last, and which students are going to do what. That is the way "business" has always been done in all areas from art to shop to language arts. The teachers dominate the subject and decide what will be done. You can argue, he says, that teacher dominated classrooms are a pretty good way to do business, but if that is true, he goes on, why is the United States on the bottom of the heap in education? The two don't match.

This approach to teaching is suitable for all levels of education, primary right up through high school. In fact it might even be easier to do in the elementary classroom than in the high school classroom because most elementary teachers have self- contained classrooms. Research still tells that despite all the reform movement, 95% of all elementary classrooms are still dominated by teacher designed activities, and the kids are not involved in the decision-making process. They are passive receivers of what the teacher tells them they should know. The Foxfire, or student-centered project approach if you will, works beautifully in both elementary and high school classrooms. For the past several years Mr. Wigginton and his associates have been gathering evidence from all over the county supporting this approach to teaching.

TAPE 1

INCORPORATING LOCAL CULTURE INTO THE CLASSROOM

Getting Started in the Right Direction

Dr. Mark Wetherington Director of the South Carolina Historical Society, was interviewed by Sandra DeColaines and Sherry Duncan, teachers in the McCormick County Schools. Their conversation centered on the initial steps necessary when incorporating local culture studies into today's classroom, and includes some tips on how to get started finding local resources and people. Dr. Wetherington feels that it is important to learn what historians do because historians essentially ask questions about the past. Those questions can be simple ones, like how did a town get its name, or they can be more complex, like what has happened to this community in the last 50 or 100 years. History teaches students to question what they read. Each generation of historians essentially rewrites history. It is not something that is chiseled in stone. It is a matter of individual interpretation. It is not a set of isolated facts somewhere in the past that have just been rediscovered and re-interpreted. Students should ask questions about the past, they should wonder if what they are reading is accurate. They should question the author of that material. Why did they write it? Is their interpretation correct? What materials did they base this interpretation on? History makes student ask questions. It makes them take facts and historical materials and analyze them. It can make them critical and analytical in their approach to life in general.

The first actual decision which must be made when incorporating local culture studies into a classroom, either elementary, middle or high school, is the choice of a general area of study. All of the scholars interviewed for this program stressed that the students should play a major part in this step. Unless the class "owns" the topic of study they will not become completely involved in the work necessary to the project. And the rewards are there for the students themselves, in their reactions once they become involved in the project.

Barbara Lewis **(EDUCATIONAL LEADERSHIP**, September 1991, p.47-49) describes how she was able to involve her middle school (grades 4-6) students completely in a class project centered around a social question they found *"fascinating ... it existed in their neighborhood."* Ms Lewis found that her students did not lack interest in the problems faced by their neighborhood, but educators lacked the skills and experience needed to teach involvement, be it social or cultural. *"Teaching citizenship involvement"* she goes on to say, *"does not demand a whole new curriculum. On the contrary, it merely involves extending a subject into real life"* (p.48). This is the point Dr. Wetherington makes when he stresses the need for including local history and local culture in the day to day classroom. The process described by Ms Lewis in her article, brainstorming for ideas, learning to define topics and research issues, are excellent ways to include students in the decision-making process when choosing a topic for study.

One suggested place to begin looking for topics is with the personal histories of the students themselves. Jean Grasso Fitzpatrick, writing in **FAMILY CIRCLE** (March 10, 1992, p.81-84), points out several ways that parents can "check out" the social studies curriculum of their children. She also stresses that parents should share their own family histories and traditions both with their own children and with their childrens' classmates. *"An innovative teacher will provide classroom opportunities for parents and children of different backgrounds to share their cultural heritage with members of the student body"* (p.84).

In **ALBION'S SEED** (1989), David Fischer explores the many different ways that local cultures can be studied. He lists the "folkways" that bind cultures together. Teachers can use this list as a starting point when helping classes choose their research topics. Fischer also stresses that for many reasons it is important for students learn about local culture. The United States now lives in a national and inter-national economy, a world market, but that does not mean students can completely forget where they come from and where their community has been, where their family has grown up, what their culture is, or what their community is. Says Fischer *"..In any given culture they (folkways) always include the following.*

--Speech ways, conventional patterns of written and spoken language;
--Building ways, prevailing forms of architecture;
--Family ways, structure and function of households and

families;
--Marriage ways, courtship, marriage and divorce;
--Gender ways, social regulations between men and women;
--Sex ways, attitudes toward sex and sexual deviations;
--Child-rearing ways, customs of child nature and nurture;
--Naming ways, favored names, descent of names in families;
--Age ways, attitudes toward age, and aging;
--Death ways, attitudes about mortality rituals and customs;
--Religious ways, patterns of worship, theology, etc.;
--Magic ways, beliefs and practices toward supernatural;
--Learning ways, attitudes toward literacy and education;
--Food ways, patterns of diet, cooking, eating, feasting fasting;
--Dress ways, customs of dress, demeanor and personal adornment;
--Sport ways, attitudes toward recreation and leisure, folk games, and organized sports;
--Work ways, work ethics and experiences, attitude and nature of work;
--Time ways, attitudes toward use of time, methods of keeping time, conventional rhythms of life;
--Wealth ways, attitudes toward wealth and patterns of distribution;
--Rank ways, rules by which rank is assigned, roles entailed, and relations between different ranks;
--Social ways, patterns of migration, settlement, associations and affiliation;
--Order ways, ideas of order and disorder, institutions and treatment of disorderly;
--Power ways, attitudes toward authority and power, patterns of political participation;
--Freedom ways, prevailing ideals of liberty and restraint, libertarian customs and institutions.

Every major culture in the modern world has its own distinctive customs in these many areas... indeed the more advanced a society becomes in materials terms, the stronger is the determinant power of its folkways... (pp.8-10).

Just using the list of "ways" defined by Mr. Fischer as a place to start and then to find out the attitudes and customs for even a small number of these folkways of the families represented within any class would be an excellent local history or culture project. When children begin first with their own histories and cultures, they make discoveries about themselves and new finding about their community. Local culture becomes a process through which they teach themselves, in which they learn through first hand experience, through research and writing about their communities.

J.B. Beck Middle School in Georgetown, South Carolina, has been using this involvement process for the past several years, and they have become *"a community of writers and researchers."* The faculty and administration at Beck believe that *"before they (students) can begin to understand the world and its chain of events, they must first understand themselves."* This school wide project is an excellent example of local history and culture playing a significant role in the lives of Beck students. Teachers work with the students in small group, individual, and class situations as the students research their topics, interview resource people, transcribe these interviews, and finally compile their finished product.

Dr. Wetherington suggests that another fundamental part of any community centered project is the need find out what is already there. Send the students out on a resource gathering trip in

POCKET COMMUNITIES

We have at J.B. Beck Middle School a community of writers and researchers. Faculty and staff have developed a climate and constructed frameworks that encourage students to learn. We strive to invite students to question and gather information on which to base decisions. Teachers construct activities that enable students to become involved with the subject matter in such a way new insights and combinations of ideas are developed.

The teachers of Beck Middle School know that we need to help our students become well-rounded individuals. Students must have an excellent grasp of their local history before they can comprehend events on their state, national and international levels. In other words, before they can begin to understand the world and its chain of events, they must first understand themselves.

What better way to help our students improve their writing, reading and sense of place and time skills than through a research project that spotlights their neighborhoods, their families, their churches, their beliefs, customs, and traditions? What better way to encourage an awareness and appreciation for the uniqueness and mirrored aspects of the areas than through this school-based project? Our central theme of "Pocket Communities" enables the students to appreciate the heritage of their neighborhoods and how their communities are changing. Students research and record remedies, recipes, and remembrances from personal recollections and family members. The best works are revised and edited for publication of our Project REACH Calendar.

The interview process is discussed and reviewed with the students. Interviews begin with family members and then with members of the community.

Our humanities component incorporates community resources. We utilize these resources to extend and enrich Project REACH activities in the classrooms. Master workshops provided by community resources add another dimension to our project. They challenge students to go one step further in their development of reading, writing, and researching skills. If project members deem it appropriate, community resources are invited to give a lecture/demonstration or performance to the entire student body.

Collaborative learning allows our students to engage in literary talk among peers and teachers. Students duri..g this school year conversed with actual storytellers. Workshops provided students with the genuine learning experience of the art of story telling. Famous storytellers from throughout the nation actively engaged students through classroom workshops.

In a special school-wide collaborative learning project teachers have begun to develop and implement activities in celebration of the quincentennial of Columbus' voyage to the New World. In collaboration with teachers and community resources students will be provided the opportunity to participate in various activities to commemorate Columbus' voyage.

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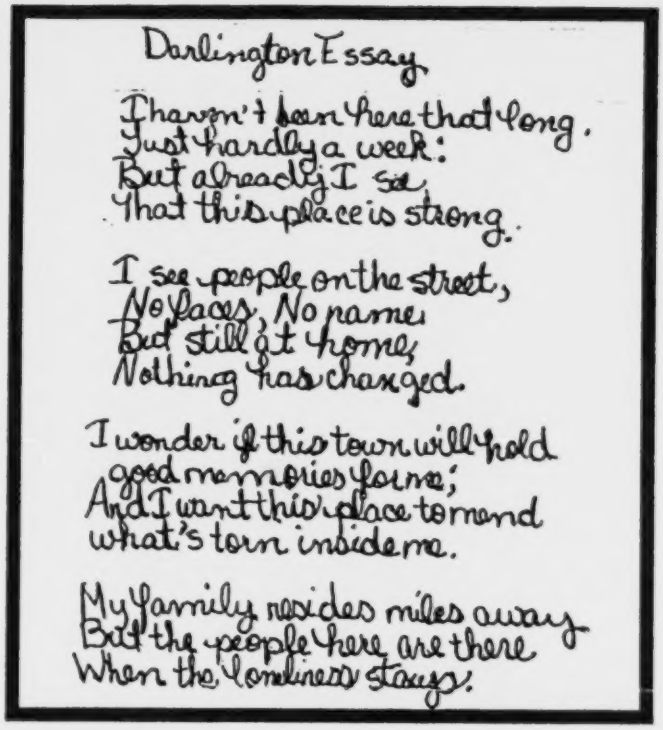
which they go to the school library first to look and see what is available there, what's available as far as statewide bibliographies. These bibliographies give an idea of the county history books, family history books, the books that deal with institutions, churches, schools, which are available and which would be useful to the project. Then students could go into the public library downtown and find out what's available there. They could go to the courthouse, to see what records are available there, the local newspaper to see how far back the newspaper runs go. They could talk to an officer of the local historical society and find out what is there. They could write the South Carolina Historical Society, Carolinianna Library at USC, the Department of Archives and History, and major research libraries to get some help on what is available on a wider bases about their topic. That project would benefit not only the students but would be a learning process for the teacher as well.



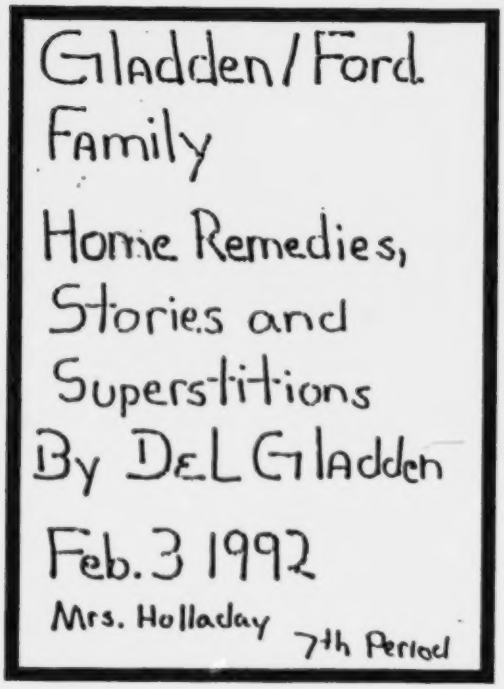
Darlington Essay

I haven't been here that long.
Just hardly a week:
But already I see,
That this place is strong.

I see people on the street,
No faces, No names
But still at home,
Nothing has changed.

I wonder if this town will hold
good memories for me;
And I want this place to mend
what's torn inside me.

My family resides miles away
But the people here are there
When the loneliness stays.



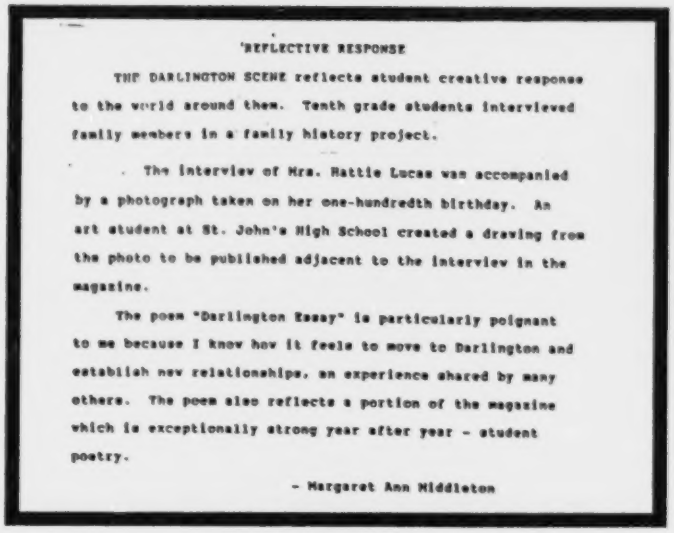
Gladden/Ford
Family

Home Remedies,
Stories and
Superstitions

By DeL Gladden

Feb. 3 1992

Mrs. Holladay 7th Period



'REFLECTIVE RESPONSE

THE DARLINGTON SCENE reflects student creative response to the world around them. Tenth grade students interviewed family members in a family history project.

The interview of Mrs. Hattie Lucas was accompanied by a photograph taken on her one-hundredth birthday. An art student at St. John's High School created a drawing from the photo to be published adjacent to the interview in the magazine.

The poem "Darlington Essay" is particularly poignant to me because I know how it feels to move to Darlington and establish new relationships, an experience shared by many others. The poem also reflects a portion of the magazine which is exceptionally strong year after year - student poetry.

- Margaret Ann Middleton

Example 1: (top of page) This poem was written as part of the REACH Project at St. John's High School, Darlington.
Example 2: (bottom right) This comment was included as part of the teacher "reflective evaluation" of the St. John's project.
Example 3: (bottom left) This is the cover page for a student book about his family traditions from Great Falls Middle School. The rest of the book can be found on the following page.

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The local history projects in Darlington at St. John's High School and at Great Falls Middle School, have involved students in local culture studies through oral history research. The examples of this type of research and some samples of the students work have been included to give teachers an idea of the types of work students are capable of doing. In the bibliography provided in this package there are listed several books that deal specifically with the techniques involved in oral history interviewing.

OUTLINE FOR INCORPORATING LOCAL CULTURE STUDIES IN CLASSROOM CURRICULUM

I. Decide where in the curriculum a local culture project would be appropriate.

A. Work with related topic teachers, or other grade-level teachers to examine the overall course contents.
B. Combine as many subject areas as practical in the process, such as Language Arts, Art, Music, and Social Studies.

II. Familiarize yourself with "brainstorming" techniques to be used with the classes when defining topics to be investigated by the class.

A. It may be necessary to "teach" the classes these decision- making techniques in several small sessions.
B. Let the students practice choosing an overall topic and then narrowing that topic down to workable sizes.

III.Let the classes choose both the topic they want to investigate and the format of the "product" they wish to create.

A. This process may take several days to complete.
B. Have the students to keep individual journals of the ideas they especially like and which they can use later in the research process.

IV. Once the topic has been chosen, divide the class into small groups for research in the school library media center, local public library and any other libraries in the immediate area.

A. You may want to let some groups write letters of inquiry to the state libraries, i.e. The Department of Archives and History, the Carolinianna Library at USC, the South Carolina Historical Society Library, the S.C. State Library etc.
B. Have each research team compile their findings and present them to the class.

1. Eliminate any subtopics which do not have enough available materials.

2. Add other subtopics that have emerged as a result of this research step.

3. Record these finding in a continuous log either on-line using the resources of the Clemson Computer System, or in a class database computer file.

V. If appropriate to the topic, invite an outside speaker to the class to discuss oral interviews, and interviewing techniques.

A. Let the class practice on each other when recording these interviews on a tape player, and then transcribing them to hard copy.
B. Have the students conduct an interview with a student from another class and report back to the class about that interview.
C. Divide the class into different research teams and have each team choose a person to interview. When choosing, be sure that the students have easy access to these individuals. This can be a local church, the county government offices, a business, etc. You may find that you are unable to do much more than this with your project the first year that you attempt it. A good local culture project will cross grade levels so that your class this year can take up where you leave off and continue with the research and topic under their new teacher next year

Gladden / Ford Family

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Home Remidies	p.1	
Family Stories	p.2	
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pictures	See Scrapbook red Del blue Reto(brother) yelbw: 1-Grand Father, Dember, Ford 2-Uncle, Tim Sims 3. Aunt, Debra Sims 4. Grandmother, Mozelle Ford 5. Mother Sandra Gladden	

My name is Del Gladden. My Project is on Home Remedies and family stories. The frist thing I will talk about is Home Remedies. My grandmother told me that if you put some cold on your head it well stop a head ache. she also told me if you put something hot on a burn it well stop the pain. My grand father show me how to stop your nose from bleeding. you put a book on your head and count to ten and than it well stop bleeding. He told me that if I ever cut my self any were put black pepper on it and it will stop bleeding and will not get infected. My mother told me when she was a little girl when they would get stong by abee they would put some ment on it to stop the stingins. She told me that if she jam 1.

her finger she would put ice on it to unjam her fanger. My uncle told me that he had pink eye he put sugur and water togeter and it will cleared up in a day. they all I have to say about that. Now I ← Start new
will talk about family stories. My grandDad told me when was little they was a house up the street from him and he said One day when him and his bother was thousing rock at a dog and mis around and hit the house this was at night and he said that a light come on in the house by they was no one living in the house he said that a man die in the house. He said that the man always head his light on at night. My grandmother told me when she was a little girl She heared indians in the 2

back yard but she did not she any body the frist time she heard it. Then she say that she heard it again the next night and then she saw one indian. She said that she was three years old. She said there was one more indian ever night she that night she from 7 she seen the indian for the last time. Then she told her mother about it and her mother told her that the back yard was a indian burial ground. My uncle told me when he was little he was bad he said he would go around thousing rock on top of people house. He said one day he thous a rock on this women house and she told him that some was going to happen to him. Then he said a few hour later he was in the park and a light pole fell and hit him sitle the head he said when he got 3.

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up he put his hand on his head and pull off a big piece of ment he said he put that ment back on his head and run all the way house and he said ever scine that day people have called him batman. Now I will tell you some of the family superstition. This time I will stared with my mother. She told if you call the wrong person on the tellphone more than once you will catch a cold. She also told me that if you see a green snake you would have good luck for a year. My dad told me if you see money on the grond if you pick it up you will have good luck. He also told if you kill a bird that you would have ten year of bad, bad luck. Now I will talk to my uncle and he said what ever you are doing when new year come

4.

you will be doing that for the rest of the year. Like he said that if you be dirt for the rest of the year. My grand father told me that if you wear you panee backward you fall and hurt you leg. This is the last one. My grand mother told me that if you dream that some is going to happen to some one that mean that something is going to happen to you. This is all I've got to say about Home remedies and family stories.

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Today's Kids Care About Social Action

There's no lack of interest in social action among children—it's teachers who need more skill and experience to help teach kids to become effective citizens.

BARBARA A. LEWIS

Are today's youth more interested in video games, loud music, or chlorofluorocarbons (CFC's)? Certainly at first glance most don't appear to be overly interested in CFC's or getting involved in any kind of social action. They "show little grasp of the responsibilities that accompany the freedoms of citizenship, and they find politics and government remote from their lives and concerns."[1]

Yet an increasing number of young people are rating social action as a priority in their lives. They're fighting drug abuse and alcoholism, getting involved in recycling efforts, lobbying for clean air, campaigning for representation on local school boards.

My Jackson Elementary 4th-6th students are a case in point. They identified a potentially hazardous waste site just three blocks from the school—a barrel recycling plant with a stockpile of more than 50,000 drums, many of which contained residues of everything from molasses to hazardous chemicals.

These children ignored the advice of state health officials, who told them there was nothing they could do to improve the situation. They were fascinated with this problem—it was not an imaginary situation or a case study in a textbook—it existed in their neighborhood. With astonishing enthusiasm they passed petitions, conducted surveys, wrote resolutions, spoke at meetings throughout the community, and initiated the state's first hazardous waste fund. They began a two-year odyssey that took them out of the classroom into the community, the city, and finally, into the halls of the state legislature.

Through their participation in Community Problem Solving,[2] these children have since tackled the legislature again and pushed through their own law for a $10,000 "Leaf It To Us Fund" for children to plant over a thousand trees. They've also obtained $10,000 through the city government for much needed sidewalk repairs in their neighborhood. They have spoken at the United Nations, have lobbied Congress in Washington, D.C., and have met President George Bush and seen Ronald Reagan and Margaret Thatcher. This is pretty hot stuff for kids from the school with the lowest income per capita in the Salt Lake City School District.

Learning How to Participate

These children are not exceptions. Many young people today care about social action—kids like John Clark Hill, a high school student in Homer, Georgia, who pleaded for saving his town's historic courthouse, which was scheduled for demolition. He gave speeches, created bumper stickers, spoke on the radio, painted signs. Because of his efforts the courthouse was restored instead of destroyed.

One stimulus for social action is coming from the federal government, which recently, for the first time in history, set six goals for education—one of which reads, "All students will be involved in activities that promote and demonstrate good citizenship, community service, and personal responsibility."[3]

Students at Tenakill School in New Jersey are attempting to amend the U. S. Constitution to include the citizen's right to clean air, water, and land.[4] And on Earth Day, 1990, thousands of young people who have grown concerned over the future of the planet participated in the activities. The environmental crisis has torn these children away from their video games.

What distinguishes those young people who don't get involved from those who do? Uninvolved youth often feel powerless to change things. They see themselves as being the receivers rather than the initiators of action, but that doesn't mean they don't care.

Young people who get involved in social action have usually learned how to participate through their associations with caring teachers and adults. The adults function as facilitators who cheer the children on, allowing them to make their own decisions.

In a recent survey of over 1,000 15- to 24-year-olds in Rhode Island and Missouri, 42 percent felt that "no one asks young people to get involved or shows them how" And more interestingly, a whopping 51 percent expressed their support for making community service a requirement for high school graduation.[5]

Facilitating Students' Social Action

The problem is not a lack of interest among youth, but a lack of skills and

experience among educators. Gaining these skills should become their top priority. But how can teachers teach social involvement when they lack this experience? To begin with, they should know that teaching citizenship involvement does not demand a whole new curriculum. On the contrary, it merely involves extending a subject into real life. To do this, it's helpful to keep four concepts in mind: problem, process, produce, and present.

Problem. Traditionally, teachers present the problems to be studied in classrooms. However, if they want to engage students' interest in citizenship participation, they must allow them to identify problems and to carry out their own plans of action. Otherwise, the teacher's projects will likely be received with a mumbled chorus of "boring" from the students.

A teacher can use any topic students have researched to initiate discussions about real problems. If students happen to be studying animals, the teacher might ask, "What kinds of problems do animals *cause* or *have* in the community?" Since the students are studying the topic, they will have knowledge to easily brainstorm many different kinds of real problems.

For example, when the children at Jackson Elementary discovered the potentially hazardous waste site and began to study it, the first problem they chose to tackle was how to remove the barrels. When this succeeded, they chose to work to "clean up all hazardous waste sites in Utah."

Process. Once again, it has traditionally been teachers who identify the process to accomplish the learning goal. But to increase enthusiasm for citizenship participation, the students should brainstorm what they need to do. For example, after Jackson children had chosen their problem, I helped them sharpen their effective speaking, public relations, and writing skills so that they could create effective products. When they chose to change a state law, I taught them the process of passing a bill.

The process automatically carries the project straight across the curriculum in a holistic approach to teaching. It may require learning language arts skills in telephoning, speaking, and writing letters and proposals. It involves the students in such experiences as researching, working with agency officials, passing petitions, lobbying, and passing laws and ordinances. It might transfer into science and health with investigations into water pollution or causes of diseases. Math skills come into play when students conduct surveys (statistics), fundraising efforts, and calculate possible profits. Music and art talents are used when the students decide to advertise. The possibilities are endless.

Produce. Children can create their own ideas for producing a project. Children at Bellamy Middle School in Chicopee, Massachusetts, read a newspaper article indicating that the city's sludge froze during the winter and couldn't be carted to the dump. The city's proposed solution (product) was to build a $120,000 brick building around the sludge to keep it warm in the winter. The Bellamy students visited the site, surveyed it, and smelled it firsthand. Then they decided to write up a proposal (their product) to build a $400 greenhouse over the sludge. They sent the proposal to city planners. Officials adopted the idea at a savings of $119,500.

What kinds of products should teachers encourage children to produce? Successful phone calling is a simple place to begin. Students often fail at this initial step. For example, Joe may get access to use the school phones (which might require a notarized letter from his parent). He dials the main number for the Department of Transportation seeking information on the placement of a street light near the school. It takes four transfers before he reaches the correct party who can help him. Ms. So-and-So says she will mail some information to Joe and asks for the school address.

Joe panics. Although he can instantly recall all the states in the NFL, he doesn't know the school address. He asks Ms. So-and-So to wait, then runs into the secretary's office to find out the address. Seven people are lined up at the secretary's desk. By the time Joe gets the address and returns to the phone, Ms. So-and-So has hung up. Joe can't remember how to get through to her again and gives up. His first attempt to become involved in citizenship, and he stubs his toe and loses interest.

Contrast this to the successful telephone results of two Jackson kids: One mother reported, "I couldn't believe it. The phone rang last night, and it was the health department asking for my daughter. I wondered why would the health department call Melissa? Did she have head lice? Well, it just turned out they were returning her call for some information." The mother beamed with pride.

The second student's mother said, "That's nothing. I answered the phone the other day, and it was the mayor's office asking for Heather. My mouth just fell right open. I've never seen the mayor in person. So Heather casually picks up the phone and says, 'Oh, hi, Pete.' "

Other citizenship products might include speeches, letters–to–editors, surveys, petitions, proposals, proclamations, interviews, participation on local boards and councils, voter registration, campaigning, incorporating, media coverage and advertising, writing proposals, fundraising and applying for grants, lobbying and initiating ordinances and laws.[6]

Present. In most school rooms the Bellamy waste project would have ended with writing proposals. Students might have debated the possible solutions, or compared and analyzed them. While these experiences are highly valuable and should be included to teach appreciation of the democratic process, their applications will probably appear remote and detached. Young people need to learn to contribute, to take that last step of transfer, to see where their ideas connect to real life.

They need to *present* their products where they can make a difference: at a state agency, community council, business, PTA, legislature. This final step is where students develop the enthusiasm for citizenship responsibility.

No one could expect a child to learn to ride a bike by showing that child a drawing of bicycle parts and by discussing the laws of balance. The child learns by *riding the bike.*

Adding Suspense to the Curriculum

There are many benefits in teaching citizenship participation.

The most remarkable benefit is that, as students reach outward to solve problems to benefit others, the process internalizes, and they learn to better control their personal lives. This is particularly important for "at risk" students, because they learn firsthand that they can cause things to happen. They don't just have to remain the receivers of action. Self-esteem and personal worth skyrocket as a result of this sense of power.

Citizenship participation adds suspense to the curriculum. No one knows for sure what will happen next. Children anxiously await answers to letters, track legislation. When the Jackson children sat in the Utah Legislature watching the votes for their hazardous waste fund flash on the wall, they exhibited as much enthusiasm as if they had been counting points on the scoreboard at a basketball game.

When learning takes place through participation in the community, students gain an audience beyond the classroom and receive additional reinforcement. They learn from others why skills are important. Mentorships develop between students and community experts. Children at Jackson have developed a personal mentorship with the chairman of the city council by serving on the board. Others have developed mentorship relationships with the assistant to the mayor and the state forester.

Parents also become more involved. They drive their children to give speeches, interviews, community councils. Teachers, community people, and parents all cooperate to facilitate these learning experiences for the students. And, of course, the bonus is that students will actually find some solutions to problems that will benefit the school, community, state, and nation.

As students reach outward to solve problems to benefit others, the process internalizes, and they learn to better control their personal lives.

Allowing Children to Think

Not all teaching experiences need to be action related—that would be impractical and cumbersome. However, each student should have firsthand citizenship experiences as often as possible, preferably ones that allow some personal leadership.

Administrators can help by allowing teachers to explore with an open-ended curriculum, one in which the teacher's objective is simply, "to allow children to think and to solve a real problem." Teachers won't necessarily know ahead which direction the project will take, because students will determine the direction. The results of the citizenship experience might become the evaluation. What did the students accomplish? Did they clean up a vacant lot? Distribute flyers against drugs? Speak to community groups? Students might also provide a self-evaluation.

In addition to allowing an atmosphere that fosters creative thinking and exploration, administrators might examine district or state policies. Are there any restrictions that would inhibit citizenship experiences? Do policies prevent students from leaving the school except in a bus? Is there district liability coverage for all parents/teachers/volunteers who might transport children into the community in private cars? Do any antiquated rules imprison children inside the red brick walls?

Finally, educators should seize the opportunity to learn citizenship skills and to teach students to participate, because young people today do care about their future. As this occurs, the '90s will usher in a renaissance of social action, and children will lead the way to creative solutions to many problems.

Youth will not only become more confident in their own powers, they will create a better future for everyone. Apathy will begin to dry up and blow away in a whirlwind of young citizen responsibility. Lawmakers will find themselves with a whole new constituency. The world will become the classroom. □

[1] D. Fowler, (November 1990), "Democracy's Next Generation," *Educational Leadership* 48:11.

[2] A. B. Crabbe, (September 1989), "The Future Problem Solving Program," *Educational Leadership* 47: 27-29.

[3] (February 26, 1990), "The National Goals for Education," Joint Statement by the President and the Governors of the United States of America, White House Press Release.

[4] KAP-Kids Against Pollution. This is a kids' networking group. They are attempting to amend the Constitution and to mandate citizens' rights to clean water, air, land, and to teach environmental education in the schools. Tenakill School, 275 High St., Closter, NJ 07624, 201-768-1332.

[5] Ibid., Fowler, p. 11.

[6] B. A. Lewis, (1991), *The Kid's Guide to Social Action,* (Minneapolis: Free Spirit Pub., Inc.).

Author's note: If you would like a copy of *The Kid's Guide to Social Action* (1991), ask your local bookstore, or call the publisher, Free Spirit Publications, Inc., in Minneapolis: 800-735-7323 (735-READ).

Barbara A. Lewis is a 4th-6th grade teacher, Jackson Elementary, 750 W. Second N., Salt Lake City, UT 84109.

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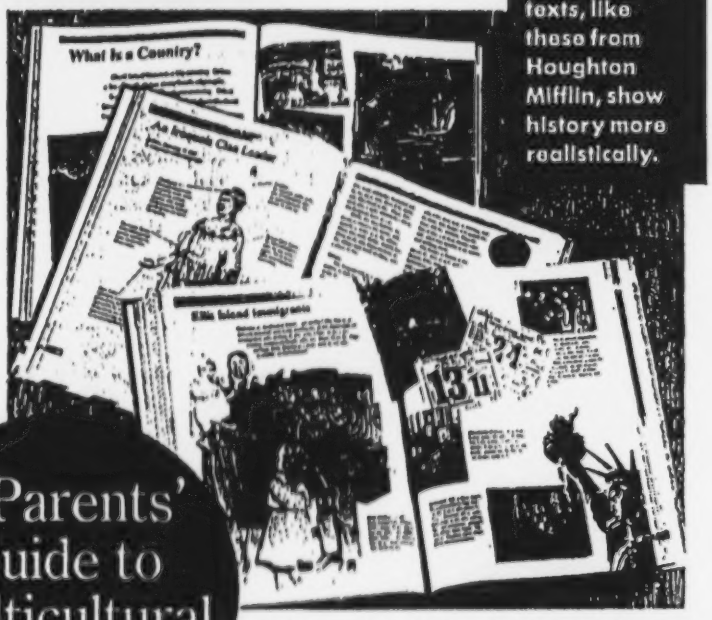
LE[illegible]G By Jean Grasso Fitzpatrick

Don't Know Much About History?

A Parents' Guide to Multicultural Education



Multicultural texts, like these from Houghton Mifflin, show history more realistically.

Your fifth grader has an assignment to write an essay about Christopher Columbus. He asks you to decide: Was Columbus a) an invader; b) a conqueror; c) an explorer?

Your seventh grader is writing a report on Cleopatra and asks you what race she was. You answer: a) Asian; b) Caucasian; c) Black.

Your sixth-grader's homework asks him to identify prominent people in history, one of whom is described as a "popular Jewish teacher who told parables during the first century." You answer: a) Moses; b) Jesus; c) David.

Unless you are privy to one of the new multicultural history textbooks being adopted by some states—California and New York among them—your answers to these questions may be very different from what your child is learning in school today. According to some educators, Columbus may be labeled an invader, Cleopatra may have been Black, and Jesus is part of the teachings of secular history.

As multicultural curricula gain popularity, our nation's schoolchildren are being exposed to a dizzying diversity of customs, religions and historical perspectives. For example, instead of learning that the Pilgrims' first Thanksgiving was a harmonious celebration, children are being taught that it was a far less joyous occasion for the Native Americans, due to the destructive effects of Colonial culture.

The trend is attracting plenty of controversy. Traditionalists voice concern that kids won't learn the "essentials" of Western history and values, while African American, Native American, Hispanic and Muslim critics charge that multicultural teaching often trivializes their cultures, presenting them as "quaint" and irrelevant to present-day life.

Gary Denys

Jean Grasso Fitzpatrick is the author of "Something More: Nurturing Your Child's Spiritual Growth" (Viking, 1991).

Others claim that multicultural education will fragment American culture and replace solid, historical scholarship with "feel-good" curricula aimed solely at bolstering the self-esteem of minorities. Yet according to Hugh J. Scott, Ed.D., dean of the division of programs and education at Hunter College in New York City: "If you believe in teaching your child the truth, multicultural learning can present the world more realistically. Many parents fear it, but we've actually been doing it for years. The history books will not be rewritten; heroes will not be demeaned."

As parents, we may be tempted to shrug and assume this is one more educational fad we'll never figure out. (Remember how *our* parents reacted to the new math?) But as our children look toward life in the 21st century, with Caucasians predicted to be a minority in major U.S. cities, and with Asia and Africa occupying increasingly important roles on the world stage, multicultural learning is nothing less than a passport to the future. *(Continued)*

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Learning

continued from page 81

Even if you were raised on John Smith, Pocahontas and "manifest destiny"—and wish every time you turn on the TV news that you had a better background on the Middle East—as a parent you have a key role to play both at home and in the classroom. At its best, educators say, multicultural learning is a family/school affair.

Here are three ways you can insure that multicultural education is an enriching experience for your child and your whole family.

KNOW YOUR CHILD'S CURRICULUM

Not all multicultural education is the same. An innovative multicultural classroom offers not only a change in the *material* covered, but also in the *way* events and groups are studied. Instead of getting a smorgasbord of heroes and holidays from different ethnic and racial groups—what educators have derisively called a "tourist curriculum"—your child should be learning new approaches to social studies.

By reading firsthand accounts of events and learning to evaluate them, students should begin to develop an understanding of history as a complex weave of narratives told from different perspectives and influenced by geography, religious beliefs and values. A 1950's textbook describes plantation life in the Old South like this: "The older colored people work on the great farm or help about the plantation home. The small black boys and girls play about the small houses." Compare that passage with this description found in the 1991 textbook *America Will Be* (Houghton Mifflin): "Most slaves lived in drafty, one-room cabins with dirt floors. Many times two or more families would live together in one cabin. They slept on the ground on mattresses filled with cornhusks."

A 1991 Houghton-Mifflin seventh-grade text includes two contrasting descriptions of the Crusaders. There is a 13-year-old Christian girl who sees them as "men whose faces were full of good humor and zeal for their righteous cause." The Muslim leader Saladin, on the other hand, calls them "raiders, the voracity of whose harm could not be contained and the fire of whose evil could not be quenched."

In the new approach to history, events are seen from the point of view of both winners and losers. Long before they read about Columbus's arrival in the Americas, students get an inside look at daily life, architectural achievements and religious beliefs in the Incan, Aztec and Mayan empires. Traditionally, the Alamo, site of the 1836 battle between the Mexicans and U.S. forces, has been viewed as a shrine to Texan independence and statehood. Multiculturalists want to incorporate the positive Hispanic influences on the area as well.

Instead of being barraged with opposing viewpoints, however, your child should be learning to apply critical thinking and creative problem-solving skills to the information being acquired. In a multicultural approach to the Hudson River, for example, social studies teacher Carl Oechsner of the Anne M. Dorner Middle School in Ossining, New York, takes students back in time with slides of old photographs and contemporary accounts of everyday life by early African-Americans in the community, the Irish immigrants who built the railroad, and the Irish and Italians who worked on nearby Croton Dam.

Students investigate the vital role the river has historically played in the lives of the people who have lived along its banks. They take trips to the river to find fossil remains, visit the old Indian middens (refuse heaps) and explore the wine cellars of a founding family. "I tie together historical material by bringing in a current issue—getting the kids to apply what they've learned to a real-life problem *today*," says Oechsner.

Once they have an appreciation of the multicultural heritage of life on the river, Oechsner assigns groups of students to design a revitalized waterfront that will benefit a variety of community groups. The top five student plans are then presented to the village board and televised on local cable.

SHARE YOUR TALENTS AND HERITAGE

Offering your child a rich foundation of your own family's beliefs and traditions is one way to help him appreciate diversity. "Multiculturalism is knowing how different cultures express their ideas about common human experiences," says Sharon Robinson, Ph.D., director of the National Education Association's National Center for Innovation. She cites rites of passage—a wedding, say, or a christening or a bar mitzvah—as obvious examples. A child who has firsthand experience with the ritual and lore of his own particular tradition is better able to understand how important these things can be for another person. *(Continued)*

Learning

continued from page 82

An innovative teacher will provide classroom opportunities for parents and children of different backgrounds to share their cultural heritage with members of the student body. For example, the teacher might invite students or parents to prepare their traditional dishes for United Nations Day, or show the class national costumes, or recount popular folktales.

If you're unhappy with the way your ethnic, racial or religious group or holiday is being presented at your child's school, Dr. Robinson suggests that you write a note to the teacher as a first step. "Say, 'I would love to come in to discuss a way of observing the holiday that would enhance students' knowledge about that part of the world.' " (After several years of hearing how my son's teachers made a green dessert for St. Patrick's Day, my husband—a native Irishman—now packs up a bag of taped traditional music and real soda bread, which my son takes in for an authentic celebration.)

Beyond getting involved in your child's classroom, as a parent you have influence at the policy-making level. Check with the administration to find out whether multicultural teaching is a well thought out, integral part of the overall curriculum or an occasional special event in honor of, say, Black History Month or Cinco de Mayo.

REINFORCE THIS KIND OF LEARNING AT HOME

You can help your child integrate the variety of groups and traditions he is learning about in school by making the exploration of different cultures a family activity at home. At breakfast or dinner, perhaps, talk about events reported in the newspaper, suggests Donna Hupe, a fifth-grade teacher in Pennsylvania's Seneca Valley School District. Conversations like these help kids make the connections between the problem-solving they're learning in the classroom and the conflicts in our society and world today.

If your son comes home with a question or comment you find personally upsetting—such as "Columbus didn't really do much, did he, Mom?"—try to stay calm and use it as an opportunity to help him hone his critical-thinking skills. "Offer to do some research together with your child," suggests Keith Zook, technology coordinatorfor the Connections Project of Grosse Ile, Michigan, schools, "but keep in mind that each generation is going to view history in a different way." If your child's textbook seems to provide too narrow a perspective on a particular event in history, look for additional material on the subject at your public library. **Focus on learning more together, not on winning a debate.**

But long before controversy arises, you can lay the groundwork for shared exploration. • Pay a visit to the local historical society or museum with your child; you may discover military uniforms worn by African-American troops, for instance, or dollhouses crafted by German immigrants, or daguerreotypes of the Italian neighborhood that was razed during urban renewal. • Plan occasional dinners featuring simple dishes from different national cuisines (check your public library for international cookbooks) and let your child share in the preparation and serving. • Give your child a deeper understanding of different religions by attending a service at the house of worship of a faith not your own. • Look through an international catalog *(see box, below)* for crafts, games, toys and musical instruments you can enjoy together. • Read aloud folktales and literature from different cultures. • Watch the TV news together—or documentaries like the widely acclaimed PBS specials on the Civil War and on Christopher Columbus—and use these occasions as opportunities for each of you to bring up your own questions and comments.

At its best, multicultural learning is a *celebration of diversity* and an exploration of how people with conflicting ethnic, religious, and geographic interests can live and work together. By teaching the positive side of differences—freedom from oppression and the importance of roots—the "new" multicultural curriculum reinforces the old-fashioned values that make up the American dream. ■

FOR YOUR MULTICULTURAL HOME . . .

Here are mail-order sources for books, crafts and music from many cultures: • *Alcazar Records,* Box 429, Dept. 690, South Main St., Waterbury, VT 05676; 1-800-541-9904. • *Chinaberry Book Service,* 2780 Via Orange Way, Suite B, Spring Valley, CA 91978; 1-800-776-2242. • *Music for Little People,* Box 1460, Redway, CA 95560; 1-800-346-4445. • *Oxfam America Educational Resources,* 115 Broadway, Boston, MA 02116; 1-800-225-5800. □

TAPE 2

INCORPORATING LOCAL CULTURE INTO THE CLASSROOM

Getting It Straight From the Horses' Mouths: Regional Literature and Non-Traditional Sources

Dr. Charles Joyner, the Burroughs Distinguished Professor of Southern History and Culture at the University of South Carolina Coastal Campus was interviewed by Cate Townsend, Resource Consultant for the Rural Alliance for Collaborative Humanities Project here in South Carolina. During this interview Dr. Joyner shared his views on the place of southern literature, folklore and culture in the classroom.

In the introduction to his book **DOWN BY THE RIVERSIDE,** Dr. Joyner discusses the value of combining the research methods and resources that folklorist use with the methods and resources that traditional historians use. In the interview he states that *"..sometimes it's the totality of sources that actually convenience you that something was happening. One piece of evidence is not very convincing but you can put things together in a jigsaw puzzle way that you couldn't see from any one of the pieces individually. Sometimes evidence from many sources is critical to seeing things that would not otherwise have been seen. Even on traditional folklorists things their deeper meaning is very much enhanced if you can also find evidence of them from historical sources. You can also use evidence that non-traditional historians have used"* (Interview, October 1991).

Included as part of the materials in this in-service packet is the publication from the S.C. Department of Archives and History titled **COMMUNITY AS CLASSROOM: AN ORAL HISTORY RESOURCE PUBLICATION.** This publication, along with some selected primary sources located in the Carolinianna Library and the Archives will serve to give teachers excellent examples of the wide variety of "non-traditional" materials which may be used in the classroom. Sample document reviews and lesson plans have been included for these materials. The first document is the **"Bill of Sale (Wife) of Thomas Schooler to William Collings"** and the second la a **"Letter Received: T.D. Goodwyn, Mayor of Columbia to Andrew G. Magrath, Governor, 1865."** Also included are copies of analysis sheets that can be used for written documents, cartoons, maps, sound recordings, posters, and photographs. There is also a listing of the types of "documents" which may be used successfully at the various grade levels. All of these examples and worksheets have been supplied by Robin Copp, Educational Outreach Specialist at the Department of Archives and History and by participants in a 1991 summer workshop on "seeing history." These serve as a sample of the types of activities that can occur in the classroom when students participate in gathering the information and resources for local history/culture projects.

In his interview, Dr. Joyner describes a specific suggestion for classroom use of both traditional and non-traditional information sources. This activity would be to identify a single family unit from the 1850, or earlier, Census, and then trace that family through the census records, probate court records and other local records to a present descendent. Oral interviews with that descendent would add another aspect to this research. For primary students, Dr. Joyner suggests that the teacher begin by having the students talk to their parents and ask them for stories about when they first started school. If there are grandparents, aunts, etc. in the family these too can be asked about their early school days. A general class sharing of these "stories" will help students to understand that there are many different ways to see the same thing.

There are five ERIC documents listed in the attached bibliography which give specific applications to classroom activities for non-traditional resources. Harriet Davis-Kram (**EJ425024**) describes how a walking tour of the city (in this case, New York City) gives students firsthand exposure to urban history. The article goes on to suggest that history can be recaptured with tours through areas of historical significance in any urban area. There are also listed suggestions for planning successful tours. The city of Columbia has recently published its own "Walking Tour" of the downtown district, and there are several very interesting and successful tours that can be taken in the Charleston area. If there are no existing tours of the areas in which your students live, you might consider making such a project the focus of your research. Randall Felton in his article on "Using Visual Materials as Historical Resources (**EJ413997**) dis-

provide. He outlines steps for analyzing photographs and applies these steps to two sample lessons. This article, along with the worksheets from by the Department of Archives and History can provide many useful class activities. Another article detailing the use of non-traditional materials points out the benefits of using television, cartoons, newspaper comics, pop music, local architecture and personal archival materials in history and social studies classes. Written by the editors of The Rolling Stone Magazine, this Guide, called "Cognitive Connections" (**EJ413993**) includes specific classroom suggestions for incorporating these materials into the total curriculum. Two additional resources that should prove helpful are "How to Read a City" (**EJ425035**) and "Using City Directories to Teach Geography" (**EJ427717**). Both of these resources concentrate on the geographical aspects of local history and culture and give specific suggestions for incorporating these into the classroom.

Dr. Joyner also encourages the use of regional literature with history classes, but urges the teacher to make certain that students understand the different approaches to history that a fiction writer has from a historian. He stresses that there are many intimate aspects of history that cannot be documented simply because no record of them exists. Such things has hygiene habits, eating habits etc., are almost impossible to be accurate about, but these are the details that must be used to create a believable work of fiction. Joyner says that *"..history is just one person's approach to truth. Historians choose out of the evidence of the past what seems to them to be significant and important"* (Interview, October 1991). There are a number of useful references for incorporating literature into the social studies/ history curriculum, but "Learning With Literature: Multicultural Books for Every Classroom" (**EJ426460**), "Teaching History with Children's Literature: A Concept-Based Interdisciplinary Approach" (**EJ399654**), and "Celebrating Diversity: A Global Approach to Literature and World Cultures" (**ED327857**) from the ERIC database are perhaps the most current and easily understood. Both of these articles and the book include suggested titles to use and classroom activities which can accompany them. There are other resources listed in the bibliography which deal with specific cultures and ethnic groups.

Document Review

Document: Thomas Schooler to William Collings - Bill of Sale (Wife)

1. **What issues, events, or people does this document address?**
   - Collings sold his wife to Schooler for $2.00 and 6 bowls of grog.

2. **For which grade level is the document suitable?**
   - Upper elementary to high school level.

3. **How would you motivate students to use this document?**
   - You might start by asking "How did colonial people deal with domestic problems?
   - This document presents a rather unique method of dealing with one such problem.

4. **What additional materials might you need to supplement this document?** The definition of "grog", the exchange rate at that time, and evidence (if any) of women's rights in colonial times.

5. **Subject areas in which the document can be used:**
   - U.S. History -- Colonial America
   - South Carolina History
   - Psychology -- Relations between the sexes
   - Marriage past and present
   - Human rights
   - Economics -- Explanation of a contract
   - Value of money - Changes over time

6. **Outline one way in which this document can be introduced to a class.**
   - The best way to introduce this document is to let the students read it without any prior information. This document will surely provoke a discussion on women's/human rights, etc, and will spark their interest. After the initial discussion, the teacher can direct the discussion toward the desired areas.

Agreement made between William Collings and Thomas Schoo
that the said William Collings & his Wife to the said Thomas
Schooler for, Value received May the 2cond 1741 the said Mr Colli
says that he never will disturb the said Thomas Schooler &
his property, that the said Schooler has purchased of the sa
Collings.

Witness my Hand. Sealed Signed and Delivered in the Presence of John Hard

Pr me Tho Schooler

I do hereby acknowledge to have received from Tho Schooler
the Sum of Two Dollars and half Dozen Bowls of Grog
for the Sale of my Wife & Property to him, & to have my said
Wife for ever & a Day, with her bed, Cloathing &c

Charles Town the 2 May 1741 } William his Collings Mark

John Hard the Subscribing Witness to the Execu
of the within Bill of Sale doth make oath and say, that he
the within named William Collings put his Mark to and deliv
the said Bill of Sale to and for the several uses, intents an
purposes within mentioned, and that the Name John Hard
thereunto subscribed is the proper Name and Hand writing
him the said Deponent

Sworn this 3 day of May 1741, before me } John Hard J P

Rec May 3 1741

229

Stamp

Know all Men by these presents that I John
Buchanan Junr Merchant in Greenock in the County of Renfrew in
Great Britain Partner with Alexander Monison Merchant there

Document: Thomas Schooler to William Collins - Bill of Sale (Wife)

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IDEAS FOR TEACHING LOCAL HISTORY TO ELEMENTARY STUDENTS

KINDERGARTEN & FIRST GRADE

-Show and Tell: Have students bring a family heirloom with story of how it came into the family. Help them complete a simple family tree.
-Have students bring the oldest object in their home tagged with name, age, and reason for keeping.
-Ask students "what do you know about the iron, or stove, or sewing machine in your home?" Tell the story of the development of these common household items.
-Have a local antiques dealer visit your class with some interesting pieces, preferably local, and tell stories of their origins.

SECOND GRADE

-Have students bring old yearbooks from home, or if your school has some use those. Take students on time travels through these books.
-Take students on walk around the neighborhood. Discuss the basics of architecture, age of homes, and development of area.
-Discuss "Granny Cures" such as mustard plaster. Have students tell about ones used in their home.
-Study the development of a common product that they use every day such as toothpaste.
-Have a dress-up day where they dress up as a historical person such as Davy Crockett or Betsy Ross, although a local figure if at all well known would be better.

THIRD GRADE

-Begin a study of the history of your town or city - use current events and post on a bulletin board which you update every month. This allows students to see history being made.
-Discover the roots of your town or city by taking a short field trip, having a speaker, and preparing an "Our Town (City)" booklet.
-From the local clerk of court and/or police (Sheriff's) department have students study "Cops and Robbers" of the past.
-For Columbus Quincentenary, have students study the history of St. Augustine to compare English towns with Spanish.

FOURTH GRADE

-Have students develop "The History in Names: People, Places, and Things" Dictionary ... begin with a local name.
-Study with your students the History of Food and Its Preparation. For instance: Tomatoes and corn came from the Indians, pork (in this country) and oranges from the Spanish, okra and rice from Africa.
-Use "Can You Dig It!" There's no telling what the students may find.
-Study how our state has changed over time, what is the difference from what DeSoto found and Hugo destroyed.
-Take a field trip to a cemetery and study History Written in Stone. Have students pick an individual from an assigned time period and find out more about them.

FIFTH GRADE

-These students are really ready to become explorers of other times - not be merely an acceptor of isolated and memorized facts. And, they can truly appreciate their diverse cultural heritage.

-They can learn history through mapping - for instance what would have happened if Coronado had reached South Carolina, or DeSoto Mexico? Have them trace the probable routes the two explorers might have taken.
-Turn a map of the United States upside down - how would settlement patterns have varied? Have them trace dates of states' admission to the Union. Be sure to have them make note of geographical features that determined settlement patterns.
-Have them pack a Suitcase of History - one for Spain, one for South Carolina. The discussions of what should be included should be interesting and resulting illustrations would make a colorful bulletin board.
-Have students investigate and compare the life of a famous person to their own. Use a string for each life, and paper clip captions of significant events on the appropriate string. They should do their own life first, then the famous person's.
-Have students write and perform a play or skit using props ... a day with DeSoto in South Carolina or building Fort King George are good topics.

SIXTH GRADE

-Have students study Tiers of Time going from local to national to international. For instance: What was happening between 1720 - 1730 in Georgetown, the colonies (Spanish and English), in Spain, in England, in the rest of the world. This makes an interesting bulletin board.
-Study Momentous Decisions in History; use a chart of statements for and against the decisions made ... why did General Assembly want South Carolina to become a royal colony?
-Have students find and keep a dictionary of the words commonly used in English that come from the Spanish language.
-Have students study history from a different perspective ... use texts, maps, and news media while pretending they are Spanish.

Robin Copp
Educational Outreach
Public Programs
South Carolina Department of
Archives and History

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Document: T D Goodwyn ... to ... Andrew G. Magrath

Jan 12th 1865.

To

His Excellency Gov. A. G. Magrath

The

Petition Sheweth That Dr Gerhard Mulle
of Lexington District is the only physician
in his neighbourhood and has a large practic
He is nearly Sixty years of age and has been
practicing Medecine continuously for
Twenty Six years. The Loss of his Professiona
services would be a great injury to the
Section of country in which he resides.
We would therefore respectfully ask that
he be exempted from State Military Servic
and that he be allowed to attend to
his professional duties.

Nancy Geiger
J. W. Geiger
Lavinia J. Geiger
Jon G. Hinnant
Wm. Muller
Mary E Muller
M M Slabler
David B. Cutler
V. V. Taylor
D. J. Corn
S. E. Taylor
Jno. J. Mese

William Rucker
Lewis Crim
Emma Crim
Margaret Crim
Rachel Crim
Margery Crim
Henry Seibels Sen
H. L. Seibels.
Wallie G. Crim
Celia Crim
F. Mueller

James E Peak
John H. Cuttle
Lieu. Bowers
Harriet Pau
Caroline S Pau
H. L. Bow
Eliza [illegible]
[illegible]
[illegible]
Elizabeth M Gate
Mary A. Felix
[illegible]
Mary E. Muller

BEST COPY AVAILABLE

Wm Ahmann
D. Ayres
A. V. Bennett
W. F. Bisbee
Mary Baker
Mr. L. Baker
Mrs. E. D. Brigham
[illegible]
[illegible]

[illegible] Chamber [illegible]
Application for
exemption to Physician
[illegible]
Boy working [illegible]
on account of Lung
[illegible] Brain
[illegible] Spinal Irritation
Contributions to Public
Library Fifty Dollars. The
Boys Club Pumphrey
Reading Room Committee
Library to the Committee
in charge of the same.

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DOCUMENT REVIEW

Document reviewed: T.D. Goodwyn, Mayor of Columbia to Andrew G. Magrath, Governor of South Carolina, March 2, 1865; Letters Received, January, 1865; Andrew G. Magrath, 1864-1965; Office of the Governor.

1. What issues, events or people does this document address?

   The Mayor is responding to a letter from the Governor and letting him know of the conditions that are to be found in the Capital after Sherman went through. He is also very concerned about the "great complaint" about the Negroes "in the county" and he wants the Governor to dispatch a Calvary force across the river and "scour through this district and shoot a few Negroes and put them to work on some plantations." The lack of food and necessities for the people in the city is also much on his mind and he asks for help with this problem.

2. For which grade level is this document suitable?

   This particular document could be used for any grade studying the Civil War, government, or sociology from grades 6 up through high school. The younger students might need help with reading the script, but they should have little trouble understanding the intent of the document. There are some key words that might have to be defined for the elementary grades:

calamity	subordination
vandals	scour
provisions	Asylum

3. How would you motivate students to use this document?

   Building on the recently experienced events of Desert Storm, the teacher could introduce the use of this document by relating to the conditions seen on national television just after Kuwait was "freed" and the Allied troops moved into the city. Newspaper accounts of those conditions, video tapes of the troops retaking the town could be used to help the students refresh their memories. The teacher could then read a few other personal accounts of the battle of Columbia that have been printed. There are several excellent sources that give dramatic descriptions of Sherman's activities in the city.

   Pictures of the events are also useful motivation tools to bring into class when beginning a study of this period.

4. What additional materials might you need to supplement this document?

   You might want to enlarge the use of this document to include a study of social conditions of the period, the events of the war that were occurring at that time, and even perhaps looking at several first hand accounts of the battles from both North and South point of view.

LESSON PLAN

Curriculum: Integrated lesson dealing with social studies and language arts. This same general outline could be used for any grade from fourth to high school.

Objectives: As part of an interdisciplinary unit, this lesson would help students develop their analytical skills and would reinforce their writing skills.

Introducing the document:

The students have just completed an assignment which asked them to identify members of their community who went to Saudi Arabia last winter during Desert Storm. They were also asked to see if any of the local doctors had been called to active duty.

Copies of this document were given to small groups (3 to 4 students) and they were asked to "read" and write down what the document said. The groups were told to look up and define any words they did not completely understand, and then to re-write the document into "modern" language.

(If the students live in the Lexington area this exercise could be used as a second activity.)
The groups were then told to see what the names at the bottom of the petition were, and then to look at a current telephone or city directory and see if any of the same "families" were still around.

Older students would be asked to speculate as to the effect on the local population if their doctor had been called up, taking into account the current social conditions, the lack of supplies and necessities because of the war, and the possible health problems the signers might have suffered from.
This could be either a small group or individual effort.

Skills Addressed:

Through the use of this document students will be practicing their information location skills (looking up names in the phone or city directory, using the dictionary for word definition) and their writing skills. By rewriting the document the students demonstrate their understanding of the meaning of the petition and their ability to convey this clearly. The comparison of names on the petition to current names will let the students exercise their analytical skills (eliminating the obvious and narrowing down the possibilities).

Evaluation:

There will be two types of evaluation from these activities. The first will be "cooperative" assessment through the small group interaction, and the second will be an individual grade based on the quality of the re-written document handed in by each student.

WRITTEN DOCUMENT ANALYSIS WORKSHEET

S.C. Department of Archives & History • The Civilian Conservation Corps in South Carolina

1. Type of document (check one):

❑ Newspaper	❑ Map	❑ Advertisement	❑ Other
❑ Letter	❑ Telegram	❑ Congressional report	
❑ Patent	❑ Press release	❑ Census report	
❑ Memorandum	❑ Report	❑ Original or copy	

2. Unique physical qualities of the document:

❑ Notations	❑ Handwritten	❑ Typed	❑ Seals
❑ "Received" stamp	❑ Interesting letterhead	❑ Other	

3. Date(s) of document: _____

4. Author (or creator) of the document: _____
   Position (title): _____

5. Why was the document written? _____

6. Document information: (There are many possible ways to answer A-E)

   A. List three things the author says that you think are important.

      1. _____

      2.

      3. _____

   B. Why do think this document was written? _____

      _____

   C. What evidence in this document tells you why it was written? Quote from the document. _____

      _____

   D. List two things the document tells you about life in the United States at the time.

      1. _____

      2. _____

   E. Write a question to the author that the document leaves unanswered.

      _____

Step 1. Observation

A. Study the photograph for two minutes. Form an overall impression of the photograph and then examine the individual items. Next, divide the photo into quadrants (fourths) and study each section to see what new details become visible.

B. Use the chart below to list people, objects, and activities in the photograph.

People	Objects	Activities

Step 2. Inference

Based on what you have observed above, list three things you might infer from this photograph.

1. _____

2. _____

3. _____

Step 3. Questions

A. What questions does this photograph raise in your mind?

_____

_____

B. Where could you find the answers?

_____

_____

Cartoon Analysis Worksheet

	VISUALS	WORDS (not all cartoons include words)
LEVEL ONE	1. List the objects or people that you see in the cartoon	1. Identify the cartoon caption and/or title. 2. Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon. 3. Record any important dates or numbers that appear in the cartoon.
LEVEL TWO	2. Which of the objects on your list are symbols? 3. What do you think each symbol means?	4. Which words or phrases in the cartoon appear to be the most significant? Why do you think so? 5. List the adjectives that describe the emotions portrayed in the cartoon.
LEVEL THREE	A. Describe the action taking place in the cartoon. B. Explain how the words in the cartoon clarify the symbols. C. Explain the message of the cartoon. D. What special interest group(s) would agree/disagree with the cartoon's message? Why?	

Adapted from sheets designed and developed by the Education Branch, National Archives and Records Administration.

The Power of Political Cartoons

Directions: Take this activity sheet home and use it to evaluate a political cartoon of your choice. First, find a political cartoon that you especially like. Cut it out and paste it to the back of this activity sheet. Then answer the following questions.

1. Who drew the cartoon? _____

2. Where did you find it? List the date and title of the periodical.

   _____

3. What personality or event does it depict? _____

   _____

4. What issue(s) does the cartoon deal with? _____

   _____

5. What techniques or devices does the cartoonist use?

   ❑ Symbolism? ❑ Satire? ❑ Ridicule?

   ❑ Caricature? ❑ Metaphor? ❑ Puns?

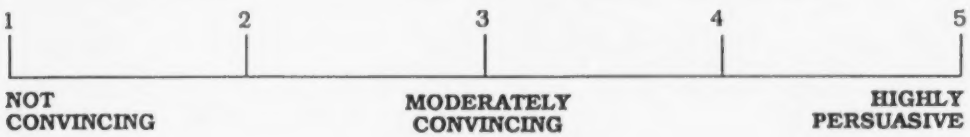
6. List any symbols used in the cartoon and explain their meaning.

   _____

7. Summarize the cartoonist's message in one sentence.

   _____

8. Rate the effectiveness of the cartoon and its editorial message by circling the number that corresponds most closely with your evaluation of it:



9. State your own opinion of the issue. _____

   _____

   _____

10. Draw your own cartoon expressing your opinions of the issue.

Adapted from sheets designed and developed by the Education Branch, National Archives and Records Administration.

Map Analysis Worksheet

1. Symbols on a map represent geographic features and sometimes ideas. For example, dots and circles are used to show cities, wavy lines to show water, and crosses to designate churches. Color aften has meaning also. Complete the chart below for symbols found on the map you have.

symbol	represents	feature and/or idea

2. Conventions are ideas, symbols, and/or drawing methods that are accepted by all map makers as true; therefore, these conventions can be understood by all map users. Conventions and symbols are related ideas. Keeping this in mind, answer the following questions.

   A. List the conventions used to distinguish water from land.

   B. What conventions are used to indicate places such as villages?

   C. What conventions are used to show movement over land or water?

D. List the conventions that are symbols.

3. Size and space are two basic concepts described on maps. Why are these important to show on a map?

A. List any symbols or conventions used on your map to show size and/or space.

B. Why do map makers today include a scale somewhere on the map?

4. Most maps contain a legend or a key to the conventions and symbols. Does the map you are using contain a legend or key? If not, devise a legend or key you believe anyone can understand.

5. Do conventions, symbols, and legends help determine which maps are most accurate? Cite some examples.

Adapted from sheets designed and developed by the Education Branch, National Archives and Records Administration.

Sound Recording Analysis Worksheet

Step 1. Pre-listening

A. Whose voice(s) will you hear on the recording? _____

B. What is the date of this recording? _____

C. Where was the recording made? _____

Step 2. Listening

A. Type of recording (check one):

- ❑ Policy speech
- ❑ News report
- ❑ Entertainment broadcast
- ❑ Convention proceedings
- ❑ Arguments before a court
- ❑ Legislative testimony
- ❑ Panel discussion
- ❑ Interview
- ❑ Press conference
- ❑ Campaign speech
- ❑ Other

B. Unique physical qualities of the recording (check as many as apply):

- ❑ Music
- ❑ Live broadcast
- ❑ Narrated
- ❑ Special sound effects
- ❑ Background sound

C. What is the mood of this recording?

_____

Step 3. Post-listening (or repeated listening)

A. List three things in this recording that you think are important.

1. _____
2. _____
3. _____

B. Why do you think the original broadcast was made and for what audience?

_____

_____

C. What evidence in the recording helps you know why it was made?

_____

_____

_____

D. List two things this sound recording tells you about life in the United States at the time it was made.

1. _____

2. _____

E. Write a question to the broadcaster that is left unanswered by this sound recording.

_____

Adapted from sheets designed and developed by the Education Branch, National Archives and Records Administration.

Poster Analysis Worksheet

1. What are the main colors used in the poster?

   _____

2. What symbols (if any) are used in the poster?

   _____

3. If a symbol is used, is it

   a. clear (easy to interpret? _____

   b. memorable? _____

   c. dramatic? _____

4. Are the messages in the poster more visual or more verbal?

   _____

5. Who do you think is the intended audience for the poster?

   _____

6. What does the organization (or government) hope that the audience will do?

   _____

7. What purpose(s) of the organization (or government) are served by the poster?

   _____

8. The most effective posters use symbols that are unusual, simple, and direct. Is this an effective poster?

   _____

9. Describe how you might design a poster to accomplish the same purpose(s).

   _____

   _____

10. Describe the best poster you have ever seen.

    _____

    _____

    _____

Adapted from sheets designed and developed by the Education Branch, National Archives and Records Administration.

TAPE 3

INCORPORATING LOCAL CULTURE INTO THE CLASSROOM

Bringing It Home To Roost: Using Folklore to Stimulate Learning

Dr. Gail Matthews-DeNatale, Folklorist, was interviewed by Sally Kauffmann and Suzie Erneston of the McCormick Public Schools. Dr. DeNatale stressed what she termed the "community-centered" approach to teaching. This she explained as *".. getting the students involved in folklore and getting them out into the community studying that folklore."* This approach turns the rather traditional teaching model around. The teachers is no longer the lecturer imparting the knowledge, but the teacher and students are together engaged in investigating the community. The teacher becomes then more of a facilitator, more of a prompter, someone who works with the students to teach them skills and the resources they need to be successful investigators, successful learners, successful discoverers. What's more, with this model the children play a very active role in determining the community members who will be contacted about a given topic, helping to write their own questions and then going out or having that community person come into the school for an interview.

This process creates some challenges and some exciting opportunities for the teacher but it is a little bit different role. It is not the role of the control-oriented teacher with the children all in rows facing the front. There may be several clusters, or one part of the class may be working on one part of the project while the other is working on another. Such a learning situation can be a little frightening for both teacher and student. However, once experienced, you can usually see how well the children met the challenge and how excited the students become, and how much energy and cooperation they exhibit because they are working on something that is relevant to their lives.

One of the first activities for community-based, or community-centered learning is to have each child take an inventory of their own world. What kinds of things are in it, what is known? Children often know a lot more than they think they know. They start to feel good about having this knowledge, and they start to feel a sense of pride. The next activity in the process is to survey or work with other children and teachers within the school. Only after these first two activities are they ready to step out. The students have become practiced in interviewing each other and interviewing within the school system and now they are ready to interview within the community. Through this process is built an inquisitive mind. A mind that has had their world affirmed and is therefore in a very good position to be curious about other worlds.

Cultural conservation is usually thought of in terms of preserving the heritage as a fixed thing and it is not. What a community-based project does is give school children an opportunity to reflect on their past, to reflect on the messages their heritage has given them about how life is suppose to be or not supposed to be lived. Once they collect those stories, once they take a look at those stories and decide what messages are in those stories, they can then decide what they want to hold dear. But there are other messages that really aren't that useful, that may have sent they off into some unusual or misguided direction. It is only when we look at our past that we have an opportunity to perhaps change it. With the study of folklore we are looking at a very positive way people can take the past and to bring it into the future with them with a kind of reflective thought. We perhaps may do it better next time around.

A project like those described develops a cooperative style of learning and student involvement. It stimulates leadership in students who might not normally demonstrate leadership characteristics. You might want to begin the project with an activity in which each member has a role developed by the class that they go out accomplish by themselves. This type of project is a journey of discovery, not one of embarrassment or wrong answers. The payoff is not only in terms of the learning, but in terms of the leadership skills developed by many of the students.

SUPERSTITIONS

Never sweep floor after dark. (it's bad luck.)

By: Mrs. Janie Brown

- Never cut a child's hair until it turns 1 years old.

By: Mrs. Galation Sanders

- Never cut collard greens with a knife; you'll cut of your money.

By: Mr. Stanley Brown

- Never let a baby look into mirror; it will become cross-eyed.

By: Ms. Brenda Brown

- Never open an umbrella inside of an house.

By: Mrs. Janie Brown

- an itching hand: a sign of receiving money. (right hand only)

By: Mr. Jesse Brown

- an itching foot: a sign of death in the family.

By: Mrs. Janie Brown

- itching nose: someone's talking about you.

By: Mrs. Ola Mae Watson

- itching ear: someone's saying nice things about you.

By: Mrs. Macie Brown

itching eye: you'll soon be happy.

By: Mrs. Martha Brown

- jumping eye: someone will make you mad.

By: Ms. Angela Stroud

COMMON QUOTES

" Something smells like a dead khon"
" Spare the rod and don't spoil your child"
" Play with a puppy and he'll lick your mouth"
" Don't count your chickens before they hatch"
" A stich in time saves nine"
" An apple a day, keeps the doctor away"
" When it rains, it pours"
" There's no rest for the weary"
" Every cloud has a silver lining"
" Time waits upon no man"
" Charity begins at home"
" Money is the root of all evil"
" An empty wagon makes alot of noise"
" Everything that shines is not gold"
" Every generation shall grow weaker and wiser"
" Every tub must stand on it's own bottom"
" Love is blind"
" A little bird told me"
" The early bird catches the worm"
" Don't cry over spilled milk"

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Teacher Related Activities Centered on the Idea of Folklore in the Classroom.

Written by Sally Kauffman, McCormick Elementary School Music and Choral Teacher.

In the book **AMERICAN FOLK TALES AND SONGS,** the late President Franklin D. Roosevelt is quoted as saying: *"We in the United States are amazingly rich in the elements from which to weave a culture. We have the best of man's past on which to draw, brought to us from all parts of the world. In binding these elements into a national fabric of strength and beauty, let us keep the original fibers so intact that the fineness of each will show in the complete handiwork."* This book also lists seven primary reasons for teaching folk traditions to children, for children are the "fibers" that create the fabric of their community, (pages 21-25).

1) they are an integral part of their own heritage;
2) they are a bearer of history and custom;
3) they give early experience of democratic attitudes and values;
3) they can grow to be used and adapted;
4) they invite improvisation and creativity;
5) they have rhythmic vitality;
6) they attract participation;
7) they are well suited for children's learning at home.

It is the challenge of the classroom teacher to help her students discover some of these "fibers" from their families and community.

To facilitate this exploration, it is valuable to classify folklore information into divisions called GENRES. Catherine Swanson in **FOLKLORE IN THE CLASSROOM** lists some of these genres, or categories as:

verbal -- seen in the storytelling traditions;
material -- such as the quilitng, weaving, and crafting traditions;
belief -- usually in the form of religious beliefs, superistitions, or "wives tales";
music and song -- as seen in the vocal and instrumental music and dances of the area.

Concentration in this section will be on topics belonging to the "materials" genre, specifically quilting techniques and to the "music and song" genre. The activities for these genres can be used throughout the curriculum. Keep in mind that exploration into children's folklore in general and children's folklore dealing with these folklore traditions is poorly documented in South Carolina. Work in that area would be particularly valuable.

Vocabulary for music and song genres - elementary level.

1. Ballad - Stories told in song.
2. Blues - Songs usually sung from the "I" point of view, usually describing sad events in one's life. Blues originated from the blacks' field calls and hollers. An example is "Winnsboro Cotton Mill Blues."
3. Gospel Song - Christian songs that expressed the people's life experiences. These were usually emotional and rhythmic, and they appealed to the masses. An example is "Amazing Grace."
4. Improvisation - to create without prior preparation.
5. Lullaby - Soothing song to comfort or put to sleep a child. An example is "Hush, Little Baby."
6. Play song - Song for children's entertainment, such as a rhyme or a chant, used in play or in games. An example is "Fiddle-i-Fee."
7. Shape Note singing - unaccompanied singing usually making use of the book THE SCARED HARP, first published in 1844 and still used by "singing conventions" throughout the south and west. Shape-note singing relies on four distinct note symbols to indicate the major scales. Most of the music is set to sacred texts and strongly Calvinistic in flavor.
8. Spiritual - Religious folk songs of the black slaves that were passed from plantation to plantation; spirituals had their roots in the African music and dance. An example is "Go, Down Moses."

FOR MORE ADVANCED

9. Lyrical Songs - Songs that are not narrative but are descriptive in nature. An example is "Black is the Color of My True Love's Hair"
10. Play Party Songs - organized dance music that originally used clapping hands and stamping feet. An example is "Old Dan Tucker."
11. Fiddle Music - Dominant instrument in the country music of rural white America, which used "hoedowns," rapid dance tunes. An example is "Old Joe Clark."
12. Southern Harmony - Music book published in 1835 by Singing Billy Walker. This publication was one of the first to contain shaped note singing.
13. Slave Songs of the Sea Island - one of the first spirituals' books to be published (1837).

Listed here are some of the primary instruments which the teacher can demonstrate to the class either directly or with a recording. The students should be able to hear and identify each of these instruments.: fiddle, dulcimer, banjo, harmonica, and jews-harp, guitar.

For Listening Purposes: The book, **WHAT FOLK MUSIC IS ALL ABOUT** includes important books, resources, and records for various categories. Three main resources taken from this text are: 1. Folkway Records. 43 W. 61 St. NY NY 10023 2. Sing Out! 270 Lafayette St., NY NY 10012 3. Archive of Folk Song. Music Division, The Library of Congress, Washington, DC 20540

Possible Activity List for Elementary - Middle Classes. These activities can be tailored to

reach across the curriculum and grades. Activities using books: The books are listed as found in **MUSIC IN MOTION** catalog. After reading these books, the class could: dramatize the content, do art work on the theme, study the background, compose lists of the vocabulary, sing/dance the songs/music involved.

1. African Folk Songs for Children
2. American Folk Song Treasury
3. American Folk Tales and Songs
4. Black Song: The Foorge and the Flame
5. Book of Negro Spirituals
6. The Cat Came Back
7. Collected Reprints From Sing Out! Folk Song Magazine
8. 80 Appalachian Folk Songs
9. The Folk Music Source Book
10. Follow the Drinking Gourd
11. For the Ancestors
12. Guinness Jazz A - Z
13. Hear Me Talkin to Ya
14. Music and the Underground Railroad
15. Projects in Folksongs
16. Sing It Yourself
17. Songs of Work and Protest
18. Traditional American Folk Songs

DANCING

The following activities could be used to introduce students to dance and could be learned for later performance with or for the community in a community-wide square dance, or for performance at P.T.A. Video tape the class performing for community groups, such as the Historical Society or the Senior Center

1. Black Dance from 1619 to Today
2. Let's Slice the Ice
3. Shake It To the One You Love Best
4. Square Dancing the American Way
5. Step It Down .

Activities for Building Your Own Instruments These could be used with Middle and High School Students.

1. Making and Playing Musical Instruments
2. Making Wood Folk Instruments

Listed Below are Story Books with a Southern Folk Theme and that also deal with music and dance in some form or other:

1. All God's Critters Got A Place In the Choir
2. Barn Dance!
3. Cat's Midsummer Jamboree.
4. Georgia Music
5. Grandpa's Song
6. Little Lou
7. Old Banjo
8. Song and Dance Man

Activities relating to folklore and folk songs that are suitable for Middle and High School Classes, using Interviewing Skills:

1. Interview a family member to discover his favorite childhood songs. Research those songs. Tape that member or others singing that song.

2. Survey your church to discover the top ten most beloved Gospel songs. Research one or more of those. Tape the choir or congregation singing those.

3. Interview a local artist, using a standard interview form. The class could compile their interviews and develop a file of local resource artists for the school's use. As additional resources, call on local art centers and interview the directors or secretaries to see what arts, materials or programs are available through that center.

4. If there are any Shaped-note Choirs in your area, interview the director. Research the background. Tape these singers.

5. Examine the video Spirituals in Concert. Compare the singers and their music. In all of these activities, the students should be encouraged to use their own creativity in speaking, interviewing and reporting. The findings and interviews could be included in one scrapbook/file and do not have to be in written form They could use their own artwork. In reading and writing about the various stories from the books and from their interviews, students could write their own endings to the stories and then illustrate them. If this is a complete class project, all of the information could be videotaped and presented as a "documentary." An exhibit could be set up for special community events, such as Heritage

Festivals, or other special local events.

Vocabulary specifically relating to quilting. From the book: **A Patchwork, Applique and Quilting Primer** by Elyse Sommer

1. Applique - pieces of fabric sewn to larger pieces.

2. Crazy Quilt - a design made by the random combination of shapes and color.

3. Friendship Quilt - this is a type of album quilt, that is a group project. In making an album quilt, each member makes a patch and signs it.

4. Patchwork - the piecing together of a fabric with a number of smaller pieces.

5. Quilting - the final process in the making of a quilt. A top layer (the patchwork), a middle (the filler or batting) and bottom (lining) are stitched together with small running stitches.

6. Quilting Bee - a party or get-together for the purpose of helping a friend to quilt.

7. Template - a pattern of still material used as a guide for making even cut fabric patches.

8. Tied Quilt - a method of attaching the layers of the quilt with lengths of yarn or thread tied in place and knotted rather than sewn.

Activities for All Ages

In the book listed above, **A Patchwork, Applique and Quilting Primer** by Elyse Sommer there are many individual and class projects listed. Math could certainly be taught along with this artwork. A few of the projects I would recommend are:

1. Invite the senior citizens to help a class have a quilting bee. Quilt a checkerboard rug. Background and stories on quilting bees could be given by the senior citizens. The finished art work could then be displayed in class.

2. A quilt mobile and a crazy quilt wastepaper basket would be two simple projects suitable for the elementary classroom. These two ideas do not require sewing.

3. A larger project involves making a quilt banner or a quilt to display that is centered on a theme. Each patch or block is given to an individual to design. The theme could be anything from the curriculum, such as one on a country of choice, or simply on one's own school.

Other Activities:

1. In cooperation with the other teacher and community groups, sponsor an Arts Festival. Invite local artists in to demonstrate their crafts. Compile a list or a catalog of these artists.

2. Attend a local festival. Interview the artists.

3. Visit an art museum.

4. Display a bulletin board of the various crafts and artifacts in your county or state.

5. Research such topics as Charleston County's coil baskets, the Catawba potters, the Upcountry's oak baskets, the Appalachian region's wood carving. Prepare a report in any format and an exhibit.

Please note that the best way to study any of the folk arts is by first hand experience. The student can best learn by observing the artist and possibly working along the artist. The art is generally "picked up" and not formally taught. Folklore in the Classroom stresses that "*folk art must be learned within a community or group by word of mouth or by observation or imitation. No amount of book learning or instruction by someone who did not themselves learn the folk art in the traditional manner can legitimize something as a true folk art*"(page 1, 3).

Secondly, the study of folk art in general should not be restricted to the arts from the past. Local folk music may be the music that is being sung by the masses of local teenagers. To qualify as "folk music" it must reflect the taste of that particular locale not just be what's on the top ten list for the nation.

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Students from Mrs. Melba Payne's Fifth Grade Class at Mayesville Elementary School in Mayesville, South Carolina.

Our Stories of the STORM:

VIDEO AND FOLKLORE IN the Classroom

Hugo: Our Stories of the Storm was a special Arts in Education project co-sponsored by the South Carolina Arts Commission and the University of South Carolina's McKissick Museum Folk Arts Program with funding from the National Endowment for the Arts and the South Carolina Humanities Council. Video artist and folklorist teams held three-week long residencies at South Carolina schools where communities were severely affected by Hurricane Hugo. Video Artist Bob Walker and Folklorist Polly Adema conducted a residency at Lakewood Elementary School in Myrtle Beach, SC during January 7-25 and Video Artist Don Patterson and Folklorist Gail Matthews were in residency at Mayesville Elementary School in Mayesville, SC during February 4-22, 1991. What follows is an account of the Mayesville residency by Gail Matthews.

Many outsiders have almost forgottten hurricane Hugo. But for residents of South Carolina, hurricane Hugo has involved a long, painful process of disaster preparation and recovery. If there is truly power in numbers, a few statistics may help the uninitiated understand why, a year and a half after the storm, some parts of the state have not yet fully recovered. On September 21, 1989, the night of the hurricane, 135 mile per hour winds blew across the state of South Carolina, causing $10 million dollars per minute in wind damage. 1.3 million acres of trees were destroyed, felling approximately one third of the state's commercial timber.

This pervasive material damage radically altered the cultural landscape of the state. Many residents of South Carolina discovered that their familiar surroundings suddenly seemed very foreign. Strangers in their own land, unable to find their way in territory that once was so familiar, the experience made many feel disoriented or even helpless.

Victims of the storm often expressed their extraordinary experiences through story swapping and the sharing of personal narratives. Informal storytelling among victims served many purposes — it acted as a conversational reality check, provided a periodic sense of catharsis during times of frustration, served as a conduit for newly-discovered survival tips, and helped community members reflect on the larger lessons

Gail Matthews

Student production crew on location at the demolished home of Fredrica Smith, one of their fellow students at Mayesville Elementary School.

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Production still of Mayesville students performing a Hurricane Hugo rap in front of a house that was demolished by the hurricane.

that could be gleaned from this disaster. After a traumatic event, storytelling helps people process their experiences, gradually coming to identify themselves as survivors rather than as victims, eventually regaining a sense of control or mastery over their own lives.

Realizing the importance of this community dialogue and the role that the arts and humanities could play in facilitating this healing process, the South Carolina Arts Commission contacted the Folk Arts Program at McKissick Museum to brainstorm about project possibilities. The result was "Our Stories of the Storm," an innovative video/folklore documentary project for school children in heavily damaged areas.

According to Scott Sanders, Executive Director of the Arts Commission, the objective of the project was to "help students, their families and their communities share their Hugo experiences and, in the process, find catharsis and reaffirmation that will contribute to their emotional and psychological recovery. We also hoped that this project would deliver a powerful, first hand lesson to students and others about the value and importance of the arts and humanistic disciplines in their lives and in our society." "Our Stories of the Storm" received funding from the South Carolina Humanities Council, the National Endowment for the Arts and the South Carolina Arts Commission. It was implemented as a cooperative venture of the Arts Commission and the Folk Arts Program.

After an initial training session for all adult participants, a team comprised of one folklorist and one videographer traveled to two school sites and helped the children design their own videotaped statement about hurricane Hugo. Each residency lasted three weeks. During my residency with videographer Don Patterson at Mayesville Elementary School, the children engaged in an initial orientation week of lessons designed to accomplish three sets of goals. First, creative group exercises gave the children basic skills in question identification, interviewing, scriptwriting and videotaping. We helped the children understand that they had lived through an important historical event, had a first-hand expertise about the hurricane and were therefore well equipped to act as historians documenting their community's experience. Finally, the class examined the whole notion of storytelling — why stories are told and the many possible art forms that can tell stories (for example: dance, puppetry, song, even video itself).

At the end of the first week, the children decided how they wanted to tell their own hurricane Hugo story on videotape. The children told their story by taping a variety of short vignettes, and editing them together to create a longer piece. Interviews with community members, co-authored rap songs, images of damaged buildings, drawings with narrated description and puppet shows were some of the pieces that they videotaped.

Although the children often related vivid and frightening stories about their hurricane experiences in class, they decided that they wanted their final videotape to primarily be an affirmation of their survival. This is perhaps because the residencies occurred one year after the storm, at a time when they were ready and willing to view the past trauma in the most positive light.

In reviewing the results of these school residencies, we feel that we have many insights to share with others who want to do similar projects. Our experience suggests that it is absolutely crucial for the children to have complete control over the content of the video and for them to also perform most, if not all, of the videotaping and editing. To accommodate this need for student control, we feel that the minimum length for this kind of project would be four weeks, rather than three.

The residencies worked best when the folklorist and videographer acted as facilitators, as opposed to primary researchers or media artists, helping the children design and execute all aspects of their project on their own. In order to achieve a good student/teacher ratio, the class was divided up into three production teams each consisting of about six students. Each team had a designated producer, director, audio technician, camera operator and talent. Although the producer and director roles were fixed, other team members changed jobs from shoot to shoot as needed.

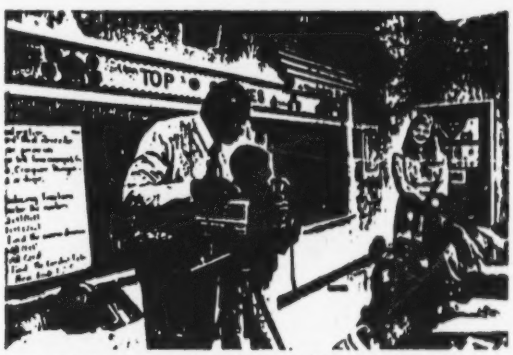
After some initial concern that children might inadvertently damage the video equipment, we found that if the children were taught the value of the equipment and how to handle it with care they inevitably treated it with respect. We also discovered that children in low income communities responded especially well to working with professional video equipment on an in-depth project. All of the children were anxious to work on something "real" and enthusiastic about being taken seriously as cultural documentarians.

This hands-on, experiential orientation to video in the classroom transforms traditional notions of video as product into one of video as process. We discovered that the most important aspect of the project was the experience: the process of helping the children decide how they wanted to relate their story, the analytical discoveries that the children made as they critiqued their own work, and the rapport that developed between the children, their teachers, the video/folklore facilitator team, and the larger community.

We believe that this fortuitous combination of video and folklore in the classroom has tremendous potential beyond our work with hurricane stories. Similar projects could help students create videotapes about pressing social issues, local lore, or just about any other topic. Imagine projects that encourage students to go out into their communities, interviewing people about their experiences and feelings during the civil rights era or the Persian Gulf War. This use of video involves the entire community in the educational process and encourages students to think of learning as a part of everyday life.

We are currently revising the Hugo residency lesson plans to generate a more general curriculum that could be used by other educators. We have videotaped the preparatory lessons at the Mayesville site and are editing a video that will allow viewers a glimpse of how these lessons help children acquire documentary and video skills. We hope to combine the modified curriculum, the class lesson video, and a sample student video into a comprehensive package for educators who want to put together similar projects of their own. For more information, contact Susan Leonard, South Carolina Arts Commission, 1800 Gervais Street, Columbia, SC 29201-3585.

Gail Matthews has a Ph. D. in Folklore from Indiana University and holds an adjunct position in the University of South Carolina's Department of Anthropology. She was one of the consultants involved with designing the Hugo project and served as the folklorist for one of the residency teams. She is currently working as a freelance folklorist, based in Columbia, South Carolina.



Video artist Don Patterson and Folklorist Dr. Gail Matthews with Mayesville Elementary students.

All photos by Mrs. Melba Payne's fifth grade students at Mayesville Elementary School in Mayesville, South Carolina.

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Our title "Back to the Future: Pendleton Then and Now" has served as our guiding structure for the development of our REACH project this year. This has definitely not been a smooth, easy year at Pendleton Junior High. Our new principal, while supportive, has lacked the overall REACH philosophy and background of our previous principal. This has also been our first year of teaming in our restructuring project and trying lots of new approaches to problems. In addition several faculty members on our REACH committee have had lengthy illnesses. However, even against these odds, we have achieved most of our major goals. Below is a brief summary of our accomplishments for this project.

The seventh grade social studies students have researched by first asking parents and grandparents and then with library research, the country or countries of their origins. They have written reports of this research using the major themes of geography. For some at least this has sparked an interest in visiting the country and in knowing more about family backgrounds.

Our eighth grade Language Arts students interviewed a relative (parents, grandparents, aunts, uncles, etc.). These interviews were either recorded by audio tape or video tape, and from these interviews, the student wrote stories about their "Pendleton Connection."

Seven and eighth grade Reading Resource students took a field trip to a really old nearby church. They listened as the tour guide told the church's and the adjoining graveyeard's history. They learned how to create grave rubbings which later formed the backdrops for their own written stories published as Graveyard Tales.

Eighth grade science students have begun research on Lake Hartwell--what it is now and what was the area like before the lake.

Both seventh and eighth grade science students have researched and will participate in planting a garden such as one would have found in the Pendleton area in the 1800's.

Home Arts students have researched and cooked foods which were eaten in early Pendleton. We have all appreciated these samples.

Therefore, while we still have work to do to accomplish all our goal of our REACH project, healthy progress has been made as our students have traveled "Back to the Future" and learned much about who they are and who their families have been.

Submitted by Pendleton Junior High School
REACH committee

JASPER COUNTY HIGH SCHOOL

THE JASPER COUNTY HIGH REACH PROJECT IS A CONTINUATION OF AN ORIGINAL PROJECT ENTITLED: "REACHING BACK TO GO FORWARD." STUDENTS ARE CONTINUOUSLY PLACING PARTS OF THEIR HISTORY TOGETHER FOR THEMSELVES, FUTURE JASPER COUNTIANS, AND ANY OTHER FOR WHICH JASPER COUNTY'S HISTORY MAY BE IMPORTANT OR HAS RELEVANCE. THE PROJECT IS DESIGNED TO INCREASE STUDENTS' AWARENESS OF THEIR IMMEDIATE SURROUNDINGS, TO GIVE EACH STUDENT OWNERSHIP OF A CREATED WORK (CURRICULA DEVELOPMENT), INCREASE SELF-ESTEEM, INCREASE ANALYTICAL AND CRITICAL THINKING SKILLS, IMPROVE WRITING SKILLS, AND TO MAKE STUDENTS AWARE OF THE PROCESS INVOLVED IN COMPLETION OF THE PROJECT. THIS PROJECT THRIVES ON STUDENTS BEING RESEARCHERS AND INNOVATORS.

THE FORMAT FOR CURRICULUM CREATION HAS BEEN DEVELOPED BY THE STUDENTS (SEE ATTACHED SHEET). EACH SECTION WILL CONTAIN OBJECTIVES, CONTENT, AND ACTIVITIES TO BE USED FOR EACH LESSON. THE COMPLETED PROJECT WILL BE PRESENTED TO THE JASPER COUNTY BOARD OF EDUCATION TO BE APPROVED FOR CURRICULA INCLUSION. THE INFORMATION OBTAINED WILL BE TAUGHT SPECIFICALLY BY THE INSTRUCTORS IN THE FINE ARTS AND SOCIAL STUDIES DEPARTMENTS TO ACQUAINT STUDENTS WITH JASPER COUNTY'S HISTORY.

AT PRESENT, TELECOMMUNICATIONS IS BEING USED IN THE FINE ARTS DEPARTMENT TO CONNECT STUDENTS WITH OTHERS WHO HAS SIMILAR INTERESTS OR SOMETHING INTERESTING TO SHARE. STUDENTS ARE ABLE TO COMMUNICATE WITH OTHER SCHOOLS AND SHARE THEIR KNOWLEDGE ABOUT WHAT THEY DO AS WELL AS GENERATE NEW INFORMATION FROM OTHERS LOCALLY, NATIONALLY, OR INTERNATIONALLY.

THERE ARE TWO REASONS WHY I CHOSE THE ATTACHED PIECE OF STUDENT WORK TO DISPLAY. FIRST, IT SHOWS WHAT OUR PROJECT IS ALL ABOUT AND SECONDLY, I KNOW THE STRUGGLE OF THE WRITER TO OBTAIN THE INFORMATION.

FIRST, IN ORDER TO COMPLETE OUR PROJECT STUDENTS HAD TO ONCE AGAIN TAKE TO THE HEDGES OF THE COUNTY TO GET NECESSARY INFORMATION FROM PERSONS WHO KNOW THE HISTORY OF OUR COUNTY BUT THEY HAVE NEVER BEEN ABLE TO GIVE THIS INFORMATION TO SOMEONE WHO WOULD WRITE DOWN THIS HISTORY SO THAT IT CAN BE PRESERVED. LATONYA HAD TO FIND THIS GENTLEMAN AND COAX HIM INTO TELLING HER ABOUT THE HISTORY OF THE COUNTY, SPECIFICALLY, TARBORO. AS HER PAPER STATED, HE IS NINETY-ONE YEARS OLD. LATONYA ALSO STATED THAT SHE WAS VERY SURPRISED AT THE MEMORY HE POSSESSES AT HIS AGE. SHE ALSO STATED THAT SHE DID NOT CHANGE THE WORD AFRO-AMERICAN TO AFRICAN AMERICAN BECAUSE SHE WANTED TO SAY EXACTLY WHAT HE SAID.

SECONDLY, TO HAVE LATONYA COMPLETE AN INTERVIEW AND ACTUALLY TURN IN THE MATERIALS WAS A PLEASANT SURPRISE TO ME. SHE DOES NOT LIVE UNDER THE BEST CONDITIONS AT HOME. FOR HER TO PRESERVERE AND GET THE INFORMATION FROM THIS GENTLEMAN WAS NOT A NORMAL REACTION FOR LATONYA. LATONYA ENJOYS THE REACH PROGRAM; THEREFORE, TO GATHER INFORMATION FOR THIS PROJECT WAS A JOY FOR HER.

LaTanya Reid

Tarboro

Tarboro, which was 2/3 bigger than it is now, was owned and operated by Afro-Americans. Who first discovered Tarboro and when is not known. In Tarboro there were five stores, four of which were owned by Afro-Americans. Some of the owners were Jeff Powers, Luther Powers (who owned a turpentine store, Ben Tyson and Lue Scott. There was a Tugen House as well as a Cotton gin House. Garbade's store was owned by Mr. William Garbade in 1901, but now is owned by Mr. Bill Garbade. The oldest person there, at the time was Ms. Annekie Hamilton, who was 115yrs. old. The people of Tarboro got Medical attention (what is now) by doctors of Ridgeland, who used horses and Buggys the most popular doctor was Dr. Ryans who was drove there by H. H. Porter. Mail was

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bought to Tarboro's post office by train that ran through Tillman the post master was Herbert Fripp.

I've received this information from Rev. Matthew Stevenson, who is 91 yrs. old.

TAPE 4

INCORPORATING LOCAL CULTURE INTO THE CLASSROOM

Smack in the Middle of It All: Student-Centered Learning

The suggested activities and classroom applications were written by Patricia Davis, Abbeville County Public Schools.

FOXFIRE Project Director Eliot Wigginton was interviewed by Darlene Langley of McCormick County Public Schools and Patricia Davis, of Abbville County Public Schools. The Foxfire Approach to Teaching is an approach that stems away from the traditional methods of teaching. It is an approach that can work with varying populations of children in any demographic area. It has been proven to work for all grade levels. The Foxfire Approach is designed to create a more effective and democratic learning environment. The **FOXFIRE** Project started in 1966 when Eliot Wigginton began teaching 9th and 10th grade students in the mountains of North Carolina. Magazines were the topic that the students wanted to study about first. The first issue of their own magazine contained items the students collected, such as home remedies, superstitious, etc. It also included some student poetry and short stories. When the magazine came out, what the community liked the best were those sections of local history, folklore, etc. They, the members of the community, began to ask for more of that kind of thing and the students decided to do a second issue of the magazine. The second issue still had a little student poetry, but basically the theme was "planting by the signs of the zodiac." That theme was much more attractive to the community and that issue was much more enthusiastically received than had been the first. This approach grew into a whole series of magazines based around themes or topics that the kids wanted to research not things that the teacher said they should research. Students took cameras and tape recorders into the field and recorded older people showing them how to do things or telling them stories, and processed those photographs, wrote that material up, did the page layouts, etc. Then in 1972 the first **FOXFIRE** book came out which was a collection of the best material from the magazine. Now there are nine of those books, a whole series of books written by students for a national audience.

Mr. Wigginton took a year off during the 1991/1992 school year to go to The University of Georgia at Athens in Clark Co. and work there. When working in student-centered environments there are always a lot of dilemmas and unanswered questions, like how are groups formed, how progress can be measured, how is control kept, etc. One aspect of Mr. Wigginton's research during the 1991/1992 school year at UGA's School of Education was to help formalize some of those systems which can provide the answers to these questions and then to incorporate these systems in the teacher preparation program. Mr. Wigginton also worked at an elementary school to try out the methods that he and his staff members had developed over time to see how they would work with younger students. He said of this experience, *"I wanted to see myself what happens with younger students using these methods. I also worked at the local high school. Every day I taught a 6th period 9th grade class because I wanted to see another group of 9th graders that I could compare with my 9th graders in Rabon county. I wanted to see how students who have never heard of FOXFIRE, from a completely different background, react to the same style of instruction"* (Interview, October 1991).

Because the process of group decision-making is such an important factor in the success of student-centered local culture studies, brainstorming as a "tool" to be used in this process will be discussed next. These suggestions and techniques for using brainstorming in class or small group situations are taken from two sources: Ronald G. Havelock's **THE CHANGE AGENT'S GUIDE TO INNOVATION IN EDUCATION,** (1982) and **COMMUNITY AND LEADERSHIP DEVELOPMENT,** Revised Edition edited by Christopher M. Sieverdes of Clemson University (1990). Making cooperative decisions, like any other skill, should be learned through through modeling and practice and is not something that just any assembled group can "pick up" and do. Brainstorming is a specific technique for generating project ideas, possible solutions to problems, causes and effects of problems, approaches, or any other number of group activities. Havelock says that *"there is probably no faster way of freeing up thinking and creating bright images of potential solutions"* (p.104). The process

involves four individual steps. These are:

1 - Preparing the group with background information;
2 - Setting the stage;
3 - Establishing and maintaining the ground rules;
4 - Summarizing and synthesizing.

Let's take each of these steps and talk about how they can be used in a classroom as part of a small group or classroom project.

The first step that must be taken, preparing the group with background information, should involve a free and open discussion of what the outcome of the session should be, either a list of ideas, concerns, interests, solutions, etc. The second step in the brainstorming process is setting the stage. This means that the "leader" or facilitator for the session helps the group focus the discussion at hand by suggesting an image of something in the future, something to be worked toward. This removes the constraints of the reality of the present within the group and lets the members of the group contribute to this image. Eliot Wigginton describes how he first began his **FOXFIRE** project back in 1966 using a variation of brainstorming that he found worked with his students.

It actually began by the students and I making a list of all the places you see writing used, like magazines, newspapers, television, etc. The next step was for the students to pick one of these places where writing is used that they though they would be interested in doing the same things with Language Arts skills that real people do in these areas... Since that happened (back in 1966), the same kind of thing began to happen in schools all across the country. Students, even the little bitty ones, make lists with their teachers of all the possibility and pick something they are intrigued by and then create something out of that. It might be a play, a book, a magazine, a commercial, a series of interviews on videotape, almost anything. Sometimes the topics have to do with culture and background, traditions, sometimes they have to do with issues the kids are concerned about, environmental issues, personal issues. It just depends. In the best of all situations the teachers follow the students' lead and then help the students see what skills they need to use to get the job done, whether they are skills in math, social studies, science.

Brainstorming's third step is to establish the ground rules. It is at this point where many so called "brainstorming sessions" break down. Havelock says that *"brainstorming literally shows the power of positive thinking... the most important ground rule is 'no criticism' of ideas on grounds of feasibility. The only criterion is relevance to the problem or to the stage set"* (p.105). Christopher M. Sieverdes in "Motivation and Goals" from the manual on COMMUNITY AND LEADERSHIP DEVELOPMENT reinforces the importance of using positive thinking when problems-solving through his **"Twelve Rules for Bringing Out The Best in People."** These rules, which all teachers should certainly recognize are:

1 - Expect the best from the people you lead (teach).
2 - Make a through study of the other(s) needs.
3 - Establish high standards of excellence.
4 - Create an environment where failure is not fatal.
5 - Model your efforts on the successful efforts of others.
6 - Employ models that encourage success.
7 - Recognize and applaud achievement.
8 - Employ both positive and negative reinforcement to keep the group focused.
9 - Appeal sparingly to the competitive urge.
10 - Place a premium on collaboration.
11 - Build into the group an allowance for diversity of opinion and conflict.
12 - Take all necessary steps to keep your own motivation and enthusiasm high.

None of these practices comes easily or freely. *"It requires practice and discipline... not to slip back into a traditional task set"* (p.105) when faced with the difficulties encountered the first few times brainstorming is tried in the classroom.

A second very important part of establishing ground rules is to include a recording function because it is just as important to "get it down" to work with as it is to "get it out in the open." This function MUST be included so that at the end of the session a list has been generated which represents the thinking of the group. This written down record is the product the session should produce and the element which links brainstorming to other facets of the problem-solving process. Wigginton says of this step in the process that he and his students drew up *"a whole series of questions like, where does the money come from (for the magazine), what is the name going to be, etc.. It was the solution of all those questions that began to get part of the way people do business into the classroom"* (Interview, October 1991).

The fourth and final step in brainstorming may actually occur after the free-flowing brainstorming, but is necessary to make the initial session productive. The group should try and put their ideas into a more-or-less coherent statement of whatever

the session was for, selection of possible projects, solutions, etc. It is during this part of the session that redundancy is eliminated and ideas are categorized and ranked. In a classroom where the teacher has structured, timed classes, the process may take 2 to 3 days to complete. The first day establishing the ground rules and set might be done. The second day might be spent actually doing the brainstorming, and summarizing and synthesizing these ideas done on the third day.

The following excerpt comes from an article by Betty Ann Slessenger, Irmo Middle School, Campus R in Columbia and is a personal narrative of her attempts to implement student-centered, inquiry learning in her classroom for the first time during the 1991/1992 school year. You can see from this selection from her much longer story that there were frustrations and setbacks all along the way but when the year was over, the project was seen as being well worth all of the extra effort.

DEEPENING MY CONNECTIONS WITH STUDENT-CENTERED INQUIRY LEARNING...

It was a month later (after school had already started), at a Carolyn Burke "Critical Thinking" workshop, that I really became absorbed and invigorated by the idea of student-centered inquiry. While I had planned and used some investigative activities in my prior years of teaching, especially as I moved toward whole language, that day with Burke I understood the greater and deeper implications of such inquiry. Because of that workshop I realized I hadn't been purposely engaging my students in inquiry... Most important, I had not regularly encouraged and supported my students to find their own opportunities to question, investigate, learn and connect.... Given all my years of courses and teaching, it should have been obvious to me that self-selected inquiry was synonymous with engaged learning, but it took the personal experience at TEACH (a National Endowment for the Humanities Summer Institute for teachers held at USC in 1991) and the Burke workshop for this combination to become meaningful. ... Many of the plans (I had used in the past) were actually my inquiries, where I only offered students' choices for research. Now I can see the weaknesses, but I suspect that first inquiry attempt was the necessary transitional stage that both the students and I needed (and continued to need, sporadically) as we moved on to more generative inquiry. As Chip (one of my students) said this spring, "Sometimes I liked choosing my own topic when I had something on my mind, but when I didn't, I liked you to give topic ideas." ... To be honest, student-centered, classroom inquiry involves another layer of work on top of a teacher's full and demanding job. Later, you reap rewards because you'll have new repertoires and materials. But working in isolation, especially when you're starting out, is scary and hard. To maintain commitment and intensity, you'll need your own learning community. My communities kept me trying, experimenting and looking. They helped me continue doing what I believed were the right things, even when they seemed risky or difficult. ... About this time I believe I started to realize that there were no boundaries between language arts and social studies. Just as you see that I can't write about what we were doing for one class, or for one project, without spilling over to another area, another adaptation, the same connections and overlapping was happening in class. ... What will stay with me from this year and these attempts? I will keep watching the students and their work over long periods of time. I will talk more to students, one to one, (calling it interviewing so they'll know I'm serious) finding out what they think is important about their learning. I will remember that learning spirals and converges; no "unit" can ever really be complete, so it's okay to circle back to it and add depth. I will check with fellow teachers about the skills and topics important to their courses so I consciously include them in my classes. I will watch for ways to make school more real and more fun. I will try to see the big picture while busy applying the right colors in all the little places. Quite a credo, so of course I must remember that little will be possible without patience and tenacity... Can I answer my initial questions? Certainly better than when I first committed to using them as the basis for my classroom study several months ago. Student-centered, generative inquiry requires both a special environment and specific strategies. Inquiry grows in a supportive, collaborative environment where both the teacher and students are making choices, experimenting, discovering and reflecting. Just as teachers are being encouraged to

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take on new roles, to become learners, facilitators and researchers in their classrooms, students need to learn how to model, teach, enforce and support. While the classroom comfort level should be consistently positive and democratically inclusive, long-term expectations must be high. Student-centered inquiry flourishes when students receive key learning strategies and tools. Beyond traditional library skills, and those strategies that make using texts valuable and efficient, I believe students should be able to: interview, survey, design visuals, question, organize, keep logs and portfolios, use computers and understand the value of reflection. On-going connected learning, and experiences with all forms of written language and communication must remain priorities. Generic management systems and loose frameworks allow choices and variations. If teacher and students adopt a student-centered inquiring stance, develop inquiry strategies, include all voices into the community, and reflect on experiences, interdisciplinary connections develop.

Included as part of the supplementary materials provided in this kit is the video tape and with accompanying book, **SHINNING MOMENTS: THE FOXFIRE APPROACH TO TEACHING.** Before you attempt to implement any of the approaches mentioned in this section, you will want to review these materials. There are eleven core practices essential for using the Foxfire Approach to teaching. These are:

1) All work from students and teachers must come from student desire and student concerns. From the beginning, the students must know that it is their choice, design, revision, execution, reflection, and evaluation. The teacher accesses and ministers to the student's developmental needs.
2) The teacher must be the collaborator and team leader. The teacher guides the students instead of telling them exactly what to do.
3) The class should be given skills required by state but shown the connection of these skills to other disciplines.
4) The students, rather than doing what they already know how to do, must be led continually into new work and unfamiliar territory.
5) A major part of this process of learning is the emphasis on peer teaching, small group work and teamwork.
6) Connections between the classroom work and surrounding communities and the real world outside the classroom are clear.
7) The work done must be for an audience beyond the teacher. The audience may be a small group or community that the students want to serve, or engage, or impress.
8) As the year progresses, new activities should spiral gracefully out of the old. This is done by incorporating lessons learned from past experiences, building on skills and understandings that can now be amplified.
9) The teacher must acknowledge the worth of aesthetic experience, and help the students derive the principles needed to create beautiful work.
10) Reflection is an essential activity that must take place throughout the work. The activities should be reflected upon throughout to make revisions when necessary.
11) The work must include evaluation for skills and content, and changes in student attitude.

Pre- and post- testing can be used as part of the monitoring, however, the students must be trained to monitor their own progress and make changes when necessary.

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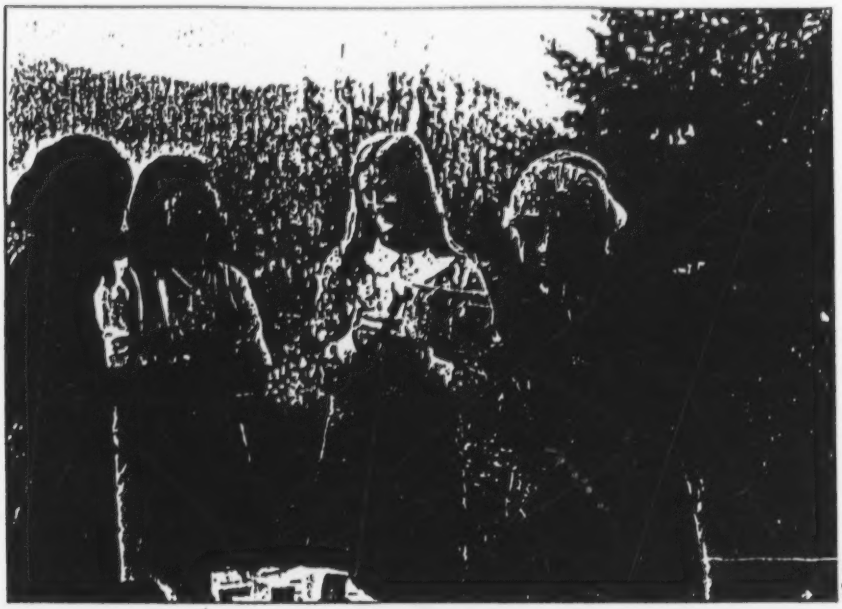

From the late '60s, during the early days of Foxfire: Pearl Martin, the grandmother of a student, demonstrates how to make lye soap.

Culture Begins at Home

"Elegant compromises" in the classroom can make the dichotomous discussions between traditionalists and multiculturalists irrelevant. Foxfire's 25-year history proves that not only is there room in the curriculum for the study of cultures, but that the lessons last a lifetime.

ELIOT WIGGINTON

> The main thing you learn in these interviews is that there was a different life before our generation. A more self-sufficient life. Also that there is a lot to learn from our ancestors — our grandparents — and that they're really smarter and have a lot more knowledge than we thought. That is not captured without these interviews. . . . There's so much of heritage that is lost because things are not written down and saved. I guess every Foxfire student will tell you the same thing.
>
> —Vaughn Rogers
> *Foxfire: 25 Years*, p. 73

For a quarter century now, public high school students in at least three of my English classes every year have met their language arts requirements by studying their Appalachian mountain history, customs, and traditions.[1] They read books by Appalachian authors — Thomas Wolfe, James Agee, Wilma Dykeman, Jesse Stuart, Harriet Arnow, James Still — and are routinely amazed to discover that the region produced any authors at all. They also produce a quarterly magazine, *Foxfire*, whose contents are drawn from the extensive interviews they conduct with community elders. And they write books about their heritage. To date, Doubleday has published 12 of these, and E. P. Dutton, 4, with total sales approaching 8 million copies.

All this is fact. Also fact is the nearly universal conviction among former students and their families that the work they did in the Foxfire project was abundantly worth doing. For *Foxfire: 25 Years*, 10th and 11th graders interviewed numerous former students to find out what impact, if any, their experience with Foxfire has had on their lives (Wigginton 1991). On one point there was unanimous agreement: through the program, they had confronted the national stereotype of the ignorant, shiftless Appalachian mountain hick, put it behind them, and entered into a new, unshakably proud relationship with their heritage.

And for 20 years, similar data have been flowing in, filling filing cabinets in our offices, from hundreds of similar projects based in nearly every conceivable school and community environment, from the Lower East Side of Manhattan to Bribri Indian classrooms in the Talamanca region of Costa Rica. That, too, is fact.

Inevitably, such work generates surprises, ironies, paradoxes, new convictions: *insights*. It is to those, at this point in my career, that I am most drawn. I'll share some of them here.

The Need to Know Our Culture

The fact that students are *of* a culture does not automatically mean that they will know very much about that culture or have more than superficial notions about its history or its worth. My native-born high school students

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routinely do not know that they are Appalachian — or even where the region is. How all that came to pass is grist for another article, but I find this condition shameful. More about this point later.

Only Sustained Exposure Is Effective

When students are *told* by a teacher or a text that they should be proud of their culture, the impact is negligible. A guest speaker at an assembly doesn't remedy the situation nor do ethnic foods festivals or once-a-week "enlightenment" sessions. Rather, it is sustained exposure that is effective in an environment characterized by independent student research and inquiry, where aspects of culture are discovered (as in a scavenger hunt) and brought, as Maxine Greene would say, "to a level of consciousness" and examined.

Students in my introductory class spend a full school year of 55-minute periods immersed in Appalachian material, and that is barely enough. Given the continual interruptions, 180 state-mandated meetings over the course of a year usually translates into the equivalent of 17 eight-hour days. Not much.

Even so, when doctoral student John Puckett spent a year evaluating the Foxfire program and interviewing cores of former students selected at andom, he heard the results of that ustained exposure loud and clear.[2] 'rom one student:

> I never really knew what my heritage was until I got in Foxfire. Seems like I had a lot more in common with these old people than I had thought. It was like you've got a thumb here, but you've never paid any attention to it. It was like something that's been there, but I never realized it was a part of me.
>
> —Myra Queen Jones
> *Foxfire Reconsidered*, p. 90

Culturally Appropriate Texts

The fact that time is so precious has led many educators to conclude that there simply is not enough room in the curriculum for subjects with a cultural focus. This belief has sometimes led to contrived half-remedies from well-meaning teachers: word problems with an Appalachian slant in a math class ("If three dogs tree a mother bear and two cubs . . . ") or American history taught through a text revised to acknowledge a contribution or two from each of several ethnic groups.

Viewed from another angle, however, lack of time can impel us to make other kinds of compromises, which in retrospect turn out to be nearly elegant. The wedding of a language arts class and the examination of culture is one good example of such an "elegant compromise." In Georgia, the "mastery" of 92 Quality Core Curriculum (QCC) skills requirements in language arts, grades 9-12, is evaluated through a statewide testing program. Through constant trial and error, I've found that I can target, directly and effectively, every one of those requirements — be it in reading, research, writing, grammar, mechanics, even origins of the English language — through our study of the Appalachian region. Using a whole language approach, I can hit every one, hard, and prove it. And, often for the first time, largely because of the project and content focus, the kids begin to *like* — imagine that — English.

The experience of elementary teachers adds another dimension—and a degree of urgency and "fit" — to this point. Take Linda Oxendine, who teaches 2nd graders in the Appalachian coal field town of Barbourville, Kentucky. The district-mandated basal reader is full of alien elements that her kids can't relate to: brick homes, lawns and lawn sprinklers, and dogs that are allowed to come inside the house. Second grade, and they're starting to hate school.

As a compromise, Linda and her students attend to the basal on Mondays, but the rest of the week, in a whole language environment, they create their own text. And each year it is a wonder—published, bound, filled with personal experience narratives that are culturally based. They write about church singings, weekend rides with their fathers in coal trucks, hunting and fishing trips. The kids also create radio shows. Once a week, to an appreciative local audience, they read letters from their listeners and works in progress. And every year, the kids' scores on the Iowa Test of Basic Skills place them at or above grade level in reading and writing. Attention to culture, then, is not just an end in itself through a special class, but also a powerful catalyst to develop literacy. Double duty. (We teachers get good at this as we confront the realities of the clock.)

But here's an even bigger point: Linda's earlier problem with the basal would not be solved by a new reader filled with more culturally appropriate material produced by a text manufacturer. If such a reader existed, and Linda and her students used it, the world would go backwards. The kids' gains are the result of *creating* culturally appropriate texts. To replace that activity with a new, "better" reader would destroy all, for she now has one of those "elegant compromises" to which I referred earlier — a remarkable arrangement born of adversity, locally solved.

Similarly, I want no Appalachian text for my high schoolers. Each year, the kids create their own in the form of new *Foxfire* magazines and books. And that's the whole point. Text manufacturers, in other words, would

only slow our progress and co-opt the potential of this opportunity. What we must be ever mindful of as teachers is that it is the act of creating a tangible product of substance, through *using* the skills to be learned, that students approach understanding and mastery. The personal investigation of culture — in part because it is something the kids can access so immediately and resonate to so deeply — can cause them to invest that budding tangible product with a sense of such importance that the classroom is lifted out of routine into another dimension.

From the late '70s: Ray Ward shows Foxfire students how to operate the water-powered sawmill his father, Ben, invented.

Teachers and Students, Meeting in the Middle

The popular notion that a teacher must be from the same culture as his or her students in order to successfully navigate within and appreciate that culture is, to put it baldly, wrong. I am not from the part of the country where I have spent my whole career. I was not even trained in advance— "sensitized" — to work with rural Appalachian black and white kids. I just appeared in 1966 and started to teach. The 9th and 10th graders voted to start a magazine. They decided on its cultural focus; I followed their lead. They taught me how to work with them ("Let's *do* something real instead of sitting here!"); I taught them how to put the results of their research into publishable form. We met in the middle.

This year, *Minds Stayed On Freedom*, a fine oral history documenting the participation of Holmes County, Mississippi, adults in the civil rights movement, was published by Westview Press. The material was collected, compiled, and edited by local African-American teenagers as part of their Bloodlines project. The teacher who guided them through the process was a Harvard-educated northeastern Yankee white named Jay MacLeod. The Bribri Indian kids who wrote *Nuestra Talamanca Ayer y Hoy* were coached by Paula Palmer, who I know for a fact is not a Bribri Indian.

What is at issue here, in other words, is far more a style of working with people than a matter of ethnic background.

Preparation for the Larger World

Another popular notion — the fear that attention to and celebration of culture may make the students more provincial, insulated, defensive, antagonistic, hostile, even revolutionary — may have some basis worth considering. Try as I might, however, I cannot find a shred of evidence to support that concern either among my former students, nor those who've worked on similar projects. (Friends, in fact, have told me that they wish there were more stirring among Foxfire students — tangible movement toward a Hillbilly revolution to reassert a cultural supremacy in the mountains.) It's not there. Rather, the prevailing pattern is that students appreciate their own culture, acknowledge its contributions, and move into the larger world to become reasonably responsible citizens: small business owners, teachers, journalists, builders, airline pilots. You know, *people*.

Apart from numerous other parental, societal, and environmental factors at work in these kids' lives, one reason for this positive outcome is that my colleagues in the Foxfire program and I search constantly for ways to put our students into direct working relationships with students from other cultures. We then help them process those experiences to gain insights.

Hundreds of our students, to give one example, have worked outside the mountains with other students and teachers to help start similar projects. Most recently, four just returned from Australia. I think particularly of Ronnie Welch, now foreman in a shop that repairs railroad cranes, who, as a 10th grader, accompanied me to the tiny fishing village of Togiak, Alaska. In *Foxfire: 25 Years*, he recalls:

> I learned a lot about Alaska and Alaskan people. Like some of the traditions that we have here, like making liquor, and rooster fighting, making quilts, making soap. . . . Up there they have the same thing except different than we do. I mean . . . they fix fish completely different than we do. It's the same thing, except a different perspective of it all.
>
> It took some time to help the students understand how to go about getting a *Foxfire* started, and this one wasn't planned or nothing — three of the kids that was there was still really interested with what went

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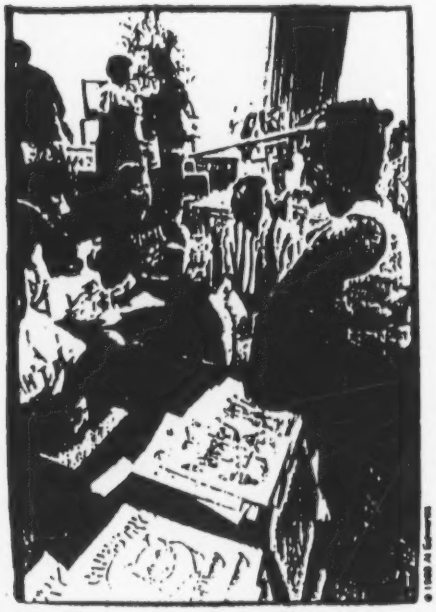

Eliot Wigginton talks to Benham Elementary students about producing a magazine about their peer tutoring project.

> on during the day, and we went out and talked to their daddy that evening. And he just naturally got off on stories because I wasn't familiar with it up there. . . . He showed me a different way to smoke salmon than the other people did, you know, and just things like that.
>
> And it hit me all of a sudden. . . . They was looking at Foxfire . . . as being in a classroom, and they still wasn't getting the point. . . . But that right there let them know what it was all about . . . from that point . . . it was all natural . . . and I feel like we got accomplished what we were after. And now I have something I've done, something I'll always remember (pp. 232-233).

It's important to note at this point, in a time when so many classroom environments are multicultural, that not all of the students in Foxfire classes are, or have been, Appalachian. Some are sons and daughters of plant managers, for example, brought in from other areas to run the local rug mill. Sometimes the memories those students have of working with local elders are even more vivid than those of the local students. Their direct, positive immersion into a culture so different from their own is always a revelation and sometimes a life-changing experience.

I remember Gary Warfield, sent to Philadelphia, Mississippi, to spend a summer with Choctaw Indian students who were starting a magazine. One Saturday night, he went to town with his new friends to see a movie. At that time, Indians were required to use a separate entrance into the theater and to sit in the balcony. The theater owner, realizing instantly that Gary, as blond as a Norseman, was not Indian, tried to make him sit downstairs with the whites. But Gary stayed with his Indian friends, and up until his recent death in a tractor accident, he refused to tolerate racism or notions of cultural superiority.

Or take Bob Kugel, a wild, rebellious kid from Detroit whose connection with Aunt Arie (the elderly mountain woman played by Jessica Tandy in "Foxfire," the Broadway play and Hallmark television special) broadened his perspective of the world. Now a New York City cab driver, he says, in *Foxfire: 25 Years*:

> You can teach these kids about their community and about the outside world. Foxfire interviewed local people. There's local people everywhere. There's local people in Rabun County, and local people in New York City. There are people that stay in their own little world. . . . They think, "I'm a New Yorker. This is where it's at. Ain't nothing out there." Which is a crock of bullshit! That's America out there. So what Foxfire has done is open my eyes up to see the whole world. It helped me respect my fellow man (p. 299).

Not All Traditions Worth Celebrating

Inevitably, as teachers and students examine traditions, they will uncover some that are not worth celebrating — some, in fact, that cannot be tolerated in this world. For example, would anyone want a return to the traditional role of the Appalachian woman? To traditional plumbing, as in an outhouse perched directly over a sparkling mountain stream? To traditional farming, with its steady, inexorable environmental degradation? To traditional childbirthing customs, with an axe placed under the bed to cut the pain? To a traditional, fatalistic acceptance of all misfortune? To blood-feuds? To Klan rallies? What kinds of people are going to salute that flag?

As we bring aspects of culture to that level of consciousness of which I spoke earlier, this skull-jarring paradox must be examined as well: a traditional culture probably does not exist that could not stand a good housecleaning. As David Whisnant eloquently said in a recent speech in Atlanta:

At David School in David, Kentucky, a hands-on science curriculum grew out of students' desire to make their polluted school pond suitable for fishing.

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> We all know, of course, that there are overtly reprehensible traditions: of violence, oppression, racism, sexism, bigotry, jingoism, xenophobia, and the like. Part of what is so disturbing about David Duke, Jesse Helms, Strom Thurmond, and their like is that so much of what they are and do is profoundly traditional. . . . One might indeed argue that as a source of mischief and grief in the world at present, traditional values, beliefs, practices, and structures easily hold their own with corporate cynicism, ideological rigidity, and nationalistic fervor.

Some might say at this point, "Wait. Examining these kinds of things, that's not for me. Once it gets beyond red beans and rice, it's gone too far." I and many of my peers would argue, on the other hand, that this paradox presents us with an opportunity — another elegant compromise — that can be truly educational. We can gradually construct, *with* our students, a yardstick of ethical behavior against which we can measure those aspects of culture we are studying — treasuring, showcasing, celebrating, amplifying those that pass the test and discarding the rest. There is always much to honor and be proud of, as the more than 6,000 pages of printed material in the various *Foxfire* books confirm. And as we examine the outdated, and/or dishonorable, dysfunctional, and self-limiting, most of us will silently, simultaneously say to ourselves, "This practice or belief is one I will not carry forward with me into my life, or condone in others. We can do better than this."

A Yardstick of Ethical Behavior

That yardstick. Where does it come from? Well, for starters we can look to the basic documents upon which this country was founded. "We hold these truths to be self-evident . . . " As we ask ourselves how we want to be treated by others, we can add home-grown convictions, such as: *We don't want to be made to feel stupid. We don't want to be lied to. We don't want our stuff to get stolen or messed with. We want to feel important, special.*

Added to and revised over the course of a year, the list can become pretty impressive — and persuasive. And if we turn the activity of looking for a yardstick of behavior a few degrees, and we begin to examine our guidelines for a decent society; and if we turn it a few degrees more, and we discuss what obstacles prevent us from achieving such a society; and if we turn it a bit further to intersect with our study of culture, and we examine practices that foster or discourage the kind of society we all want; and if we turn it a bit further to embrace a multicultural classroom, with lessons to be learned, positive and negative, from all cultures; and if we then connect all this to the study of American history, things begin to get interesting.

And if we determine from the start that our classroom will model the kinds of behaviors we have identified together for that yardstick, and we affirm that as we work together, we will refer to that yardstick constantly for guidance, things get even more interesting. We become, in other words, the society we envision for America: respectful and enthusiastic of the traditions of others that serve and advance the vision, and intolerant of those traditions that retard it.

In such a classroom, the endless, droning dichotomous discussion between those who advocate the study of culture and those who would protect the American values that originally brought various immigrant cultures to this new democratic experiment becomes pointless background noise. The elegant blend of both agendas in the context of a democratic classroom is all.

Why We Must Study Culture

"But it can't happen." Yes, it can. It is. It's happening in lots of places. And I can prove it.

This brings me back to an earlier point, that not knowing about one's culture is shameful. It's shameful because ignorance of our culture leads us to be blind to some of the forces that control our behavior and attitudes. If we are not led to examine our culture and background, we are denied the potential such study has to influence the acquisition of certain academic skills and content, to evaluate our beliefs in comparison with those of others, to select the best against certain unassailable principles, and to change society.

It — the study of culture — is exactly that important. □

[1]One of these courses is described in week-by-week detail in *Sometimes A Shining Moment* (Wigginton, 1985).

[2]John Puckett evaluated the Foxfire program for his Ph.D. dissertation in education from the University of North Carolina at Chapel Hill.

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Interview Transcripts

Student artwork from Denmark-Olar Elm

MARK WETHERINGTON

Interviewed by Sandra DeColaines and Sherry Duncan.

He is the Curator for the SC Historical Society and today he is going to be giving us some pointers for incorporating local history into our classroom.

Q. Why is it important for our students to become historians?

A. I think it is important to learn what historians do because historians essentially ask questions about the past. Those questions can be simple ones, like how did a town get its name, or they can be more complex, like what has happened to my community in the last 50 or 100 years. It teaches student to question what they read. We know that each generation of historians essentially rewrites history. It is not something that is chiseled in stone. It is a matter of individual interpretation. It is not a set of isolated facts somewhere in the past that we have just rediscovered and re-interpreted. Students should ask questions about the past, they should wonder if what they are reading really is accurate. They should question the author of that material. Why did they write it, is their interpretation correct. What materials did they base this interpretation on? History makes student ask questions. It makes them take facts and historical materials and analyze them. It makes them critical and analytical in their approach. And second, I think in American history today, in American culture today, the emphasis has been so much on national trends and national mainstreaming in clothing and styles, patterns. Those are usually set somewhere else. The opportunity for them to study local history in their own community is an opportunity for them to learn about their own home. Frankly that is often the missing part of the puzzle. They learn about national history and they learn about world history, but what about the history that is nearest to them, the history that is right around them. For those two reasons, the broader critical analysis, and making them understand the place that they live in would be the two major reasons for including local history in the classroom.

Q. How can this be incorporated in our school system?

A. I think that it is difficult. Unless you make room for local history in the curriculum you are presently teaching, say as a part of state history, or a part of nation history, it is going to be difficult to do. I don't see, unfortunately, a lot of encouragement or rewards for teachers that teach local history. They have to take the extra step themselves and be dedicated to it. But I think the rewards are there in the students themselves, in their reactions once they involved in projects. They make discoveries themselves and new finding about their community, for instance, the fact that the community had hardships during the Great Depression but managed to pull together. Local history becomes a process through which they teach themselves, in which they learn through first hand experience, through research and writing about their communities.

Q. Say I am a new teacher and I have been given the responsibility for teaching local history. I do not know the community or the local people, what could I do to incorporate that into my social studies curriculum?

A. One fundamental part of any community history project, whether it is a group project taken on by an adult group or a classroom, is the need to do a survey on what's been done in the community, what is already available. For a new teacher in a new location in a new school that would be an excellent way for both her and the students to learn. Send the students out on a resource gathering project in which they could go to the school library first to look and see in the card catalog what is available on doing local history projects, what's available as far as statewide bibliographies, These would give you an idea of the county level books available, family history books, the books that deal with institutions, churches, schools, these would all be useful to your project. Then the students could go into the public library downtown and find out what's available there. Then go into other institutions, such as the courthouse, what records are available there, the local newspaper, how far do the runs go back on the local newspaper. They could talk to the president or an officer of the local historical society and find out what is there. they could write the SC Historical Society, Carolinianna, Dept. of Archives and History, and major research library and get some help on what is available locally. And then that project would not only benefit the students but would be a learning process for the teacher as well.

Q. Could you define local history. Are there parameters that it should not go beyond. What do we mean by local history?

A. It depends on the project. I have worked with local history projects that focus on a town, a crossroads. Usually in this country what you will find because of the way it is set up that local history studies that are done on a county bases because that is the way records are usually kept. Usually we think of a town, or maybe a county as the local history, but there are however examples of regional studies that might still be considered local history.

Q. Are there certain guides that we should follow as teachers when we send out students out say to do interviews. Should we give them a format?

A. I think you have to give them some training. Regardless of what historical source they're going to consult to answer these questions that they are trying to answer. Whether that's using written sources or its oral interviews, if they are going to go out and do an oral interview, they need to have some idea of what they want to accomplish in the interview. That can be done by a kind of pre-interview questionnaire which you as the teacher could help develop. You could serve as a contact person or as an intermediary between the student and the person to be interviewed to get some basic information let them know what the student is going to be interested in then go in and let them speak. There are a set of basic rules that are available, suggestions and recommendations that are available for students on local history. (These are) that you have an idea of what you want to cover and that you follow it, although at the same time it is good if the person gets on a subject that is pertinent and interesting by all means let them go.

Q. As a teacher, how would you react if a parent said "my child is here to learn from the textbook and its in the US and we are an industrialized nation, the news tells us that we are not literate in geography and history, and you are spending time doing "common, ordinary" things. This is not what my child needs to be learning.

A. For all of those reasons it is even more important that they do learn about local history. It true that we live in a national and international economy, a world market, but that does not mean we just need to completely forget where we come from and where our community has been, where our family has grown up, what our culture is, what our community is. I would say to that person that they might run the risk of robbing these children of their sense of self, of where their people have come from through time, of their accomplishments. They may not be earth shaking accomplishments as measured by world and probably won't be, but families and communities achieve things together, they grow and develop, and that is certainly worth studying. That sense of personal identity and that sense of place is I think extremely important in our society today.

Q. How important is it for different department to work hand in hand, for example an English department to work with the history department on the history of a local society?

A. I think more and more as we are beginning to look at local history that we can bring so many different disciplines to bear on local history or community studies. Not only history, but folklore, looking at the literature produced in the community through time, looking at any type of archaeological studies that have been done, material studies, all of these are important. All bring more to the picture, to the story of the past.

Q. Our English Class is reading Been Franklin's Epitaph. I know that epitaph are not anywhere like they once were. What can we learn from histories in the graveyards and cemeteries that we can carry into the classroom?

A. I guess you could learn first, that a lot of the graveyards we have in the rural south you don't see any more because it was an agricultural society. A lot of the graveyards used fieldstones on the graves, in southern Georgia they used heart pine slabs. (These are now gone and the graveyard lost.) We can learn a lot by just looking at the types of markers. What contact did they have with the outside world. In southern Georgia you have markers from the late 19th century that are these huge marble, granite markers and you know these are not indigenous to the area. This reflects an individual families ability to go beyond the local material in erecting a monument to their ancestors. Also the penetration of railroad and transportation

networks into a community. Also art work. Art work has changed. Not only the inscriptions, but it seems to me that the grave markers used to be so much more elaborate, such as a tree trunk broken off reflected a life cut short before its time. There was a lot of symbolism. That is an entirely different area of study, the symbolism of markers in cemeteries.

Q. What other ways have changed throughout history that we could use in the classroom to show them (this) that they could actually associate with?

A. One thing they could take a look at is how their hometown has changed over time. Not in turning out a two volume. study of 700 pages, but basically finding out what has happened over 150 years or so. I think a lot of communities would find that they started as typical frontier communities in the American South and they moved through a period of settlement and adjustment in settling down to an agricultural economy. And then in this century, the movement away from agriculture to local industry, to tourism, to tree farming and raising livestock. And that sort of takes you back to the beginning when the area was mostly forest and livestock.

CHARLES JOYNER

Interviewed by Cate Townsend.

This is Dr. Charles Joyner, the Burroughs Distinguished Professor of Southern History and Culture at the University of South Carolina Coastal Campus. He is going to be talking with us this evening on his views of the use of southern folklore and culture in the classroom.

Q. Dr. Joyner, in the introduction to you book DOWN BY THE RIVERSIDE, you discuss the value of combining the methods and resources that folklorist use with the methods and resources that traditional historians use. Would you please comment for the teachers as to the strengths you see in these combinations and how they might actually go about incorporating these methods and resources in their own classrooms.

A. Sometimes it's the totality of sources that actually convenience you that something was happening. One piece of evidence is not very convincing but you can put things together in a jigsaw puzzle way that you couldn't see from any one of the pieces individually. Sometimes evidence from many sources is critical to seeing things that would not otherwise have been seen. Even on traditional folklorists things their deeper meaning is very much enhanced if you can also find evidence of them from historical sources. You can use also use evidence that non-traditional historians have used.

Here a specific example of how this type of investigation can be conducted is given. Tales and stories indicate that on the McGill plantation the slaves were treated very cruelty. By using newspaper accounts, court records, census records, archaeology evidence, etc, Dr. Joyner was able to confirm that Dr. McGills was a very cruel slave owner.

A specific suggestion for classroom use of both traditional and non-traditional sources would be to have a class identify a single family unit from the 1850 Census, or earlier if desired, and then trace that family through the census records, probate court records and other local records to a present descendent. Oral interviews with that descendent would add another aspect to this research.

Dr. Joyner encourages the use of regional literature with history classes, but urges the teacher to make certain that students understand the different approaches to history that a fiction writer has from a historian. There are many intimate aspects of history that cannot be documented simply because no record of them exists. Such things has hygiene habits, eating habits etc., are almost impossible to be accurate about, but these are the details that must be used top create a believable fiction setting.

"History is just one person's approach to truth. Historians choose out of the evidence of the past what seems to them to be significant and important."

For primary students, Dr. Joyner suggests that the teacher begins by having the students talk to

their parents and ask them for stories about when they first went to school. If there are grandparents, aunts, etc. in the family these too can be asked about their early school days. A general class sharing of these "stories" will help students to see that there are many different ways to see the same thing.

GAIL MATTHEWS-DeNATALE

Interviewed by Sally Kauffman and Suzie Erneston..
Dr. Matthews-DeNatale is a noted Folklorist and works with the S.C. Arts Commission and Project REACH.

Q. We are most familiar with the teacher/lecturer and the students memorizing facts, but we understand that the student learns better if he/she is actively involved in discovering history him/her self. Would you share with us your insight into that.

A. *I have found that once you begin getting the students involved in folklore and getting them out into the community studying that folklore that it turns that rather traditional model around. The teachers is no longer the lecturer imparting the knowledge, but the teacher and students are together engaged in this very exciting process out in the community. The teacher becomes then more of a facilitator, more of a prompter, someone who works with the students to give them skills and the resources they need to be successful investigators, successful learners, successful discoverers. What's more, the children play a very active role in determining who are the community members who will be contacted about a given topic, helping to write their own questions and then going out or having that community person come into the school for an interview. This approach really creates some challenges and some exciting opportunities for the teacher but it is a little bit different role. It is not the role of the control oriented teacher with the children all in rows facing the front. There may be several clusters, or one part of the class may be working on one part of the project while the other is working on another. That can be a little bit frightening, but once you do it you will see how well the children met the challenge and how exciting and how much energy and in fact cooperation the children exhibit because they are working on something that is relevant to their lives.*

Q. You talked about the students actively engaged in learning and the more excited they get the more they reach out to things that are not in their community. Do you see this as a vital part in learning for them?

A. I think one of the things you find with community based or community centered learning is that the child first takes an inventory of their own world. What kinds of things do I have, what do I know. Children know a lot more than they think they know. They start to feel good about that, they start to feel a sense of pride, this begins to address certain problems perhaps maybe of shame, and with that pride comes a certain kind of energy. Maybe the next step is to survey or work with other children within the school, other teachers. Next they are ready to step out. They have become practiced in interviewing each other and interviewing within the school system and now they are ready to interview within the community. The next thing you know you have built an inquisitive mind. A mind that has had their world affirmed and is therefore in a very good position to be curious about other worlds. Now they know more about their world, they have though about that and now they begin asking, how is that other world, other culture, going to relate to mine?

Q. What you are saying then, is that their appreciation does not just stop with their roots and heritage but it goes to an appreciation of the heritage and the roots of others.

A. Yes. You might be afraid that this self-centered beginning might end with self but it doesn't. What that provides is a starting point. Once that core is affirmed they can move out into the other worlds. I often have them in the middle of their own search turn to me and ask how that relates to mine. It encourages a kind of curiosity that you probably would not anticipate. For one thing, they have started paying attention to their everyday world. And they have started to look for learning experiences in their everyday life. And that is going to lead them into all kinds of areas.

Q. We have both taught middle school students. All students, but perhaps specifically middle school, are so pressured by so many concerned that as teachers we really want to try and boost their self esteem, to try and nurture within them good values and to help them become healthy and wholesome humans. How would you say that the study of folklore enhances their self esteem?

A. First a little story. (about a student opinion of himself) In the sense of addressing that sense of shame that some people might have, and I think that almost any adolescence is feeling a little bit shaky about who they are. That is point number one. Once you start taking a look at it and the mere fact that you are pointing a camera at it, or a videotape at it, gives it a certain kind of honor, a certain kind of merit, a certain kind of self-worth. It is worth putting in the classroom, incorporating in with all those other big things and important people. So that's one way of working with self-esteem. We usually thing of cultural conservation in terms of preserving the heritage as being a fixed thing and it is not. Really what you are doing is giving these middle school children an opportunity to reflect on their past, to reflect on the messages their heritage has given them about how life is suppose to be or not supposed to be lived. Once they collect those stories, once they take a look at those stories and decide what the messages are in those stories, they will decide that some of the messages in those stories are very very important, they want to hold dear, they want to hold up. But there are other messages, other stories that thy may discover really aren't that useful, that may have sent they off into some unusual or misguided direction. It is only when we look at out past that we have an opportunity to perhaps change it. With this whole notion of folklore we are looking at a very positive way that people can not just take the past as something we have and we take it unaltered , but we bring it into the future with us with a certain kind of reflection. Perhaps may do it better each time around.

Q. You mentioned earlier that it might be a good idea on a practical level to begin the year with some kind of project that allowed them (the students) to explore and go out into the community and interview and explore. So that as teachers we can let them feel honored and respected to begin with to get them hooked, and then we can continue on the year. That sounds like a good idea to me.

A. Beyond that, a project like that develops a cooperative style of learning and student involvement. It stimulates leadership in students who might not normally demonstrate leadership characteristics. What you do is begin the semester with a group project in which each member has a role that the class develops themselves and that the class goes out and does themselves. Then what that means is that you as a teacher and your class are in it together for the rest of the year. They know they are a part of this. You can turn to them and say "help me, what are some ideas for how we can solve this problem?" They might come up with some ideas, some that might work some that won't, but they know about you from that first of the year project, and that this is a journey of discovery, not one of embarrassment or wrong answers. You have it pay off not only in terms of the learning, but in terms of the leadership skills of the students and also some of your behavioral issues can be met early on.

Q. I would like to ask about field trips. How important would you say it would be for a rural community whose children have never seen the beach, (only in movies) or the mountains to take these children to the beach or the mountains?

A. The wider the range of experiences you can provide the more likely you are to touch something. We have different kinds of learners, we have people who like different kinds of settings, who learn in different ways. The more textures, the more different learning opportunities you offer them the more likely you are to hit that thing is that is going to work for that particular child. That might open up with connections or comparisons. It might also address some certain misconceptions. (relates story of trip to beach and students misunderstanding of where border is) *This provided an opportunity for her to work with this student in a real concrete way.*

Q. What materials are out there that you might suggest teachers use to help us in our research and give ideas for projects.

A. The most recent publication is on put out by the SC Arts Commission. It was an offshoot of "Our Stories of the Storm" Project. The Commission sent a videographer and folklorist into the schools and helped the children create their own documentaries of the storm. We took that experience and translated it into a more generic one that relates to any topic, and that curriculum is available to any teacher in SC who writes and asks for it. (information included in printed materials) The Commission has several curriculums available free-loan for any teacher.

ELIOT WIGGINTON

Interviewed by Darlene Langley and Pat Davis.
Mr. Wigginto is founder of FOXFIRE and has been working with high school students for 25 years helping them learn through a study of their own communities.

Q. I think most teachers have heard of your project (FOXFIRE) and some of the things that you have done. Could you give us some background about how you got started?

A. The project started in 1966 when I was teaching 9th and 10th grade students in the mountains of North Carolina. It actually began by the students and I making a list of all the places you see writing used, like magazines, newspapers, television, etc. The next step was for the students to pick one of these places where writing is used that they though they would be interested in doing the same things with Language Arts skills that real people do in these areas. Magazines were the things that they wanted to look at first. The next thing was to answer a whole series of questions like, where does the money come from (for the magazine), what is the name going to be, etc. It was the solution of all those questions that begins to get part of the way people do business into the classroom. If the teacher solves all the problems for the kids no learning takes place. Kids need to know how to be problem solvers first before they can actually produce what it is they want to produce. We then drew up list of possible ways to solve each of these problems, getting money, etc, and the students began to make selections of the areas they wanted to work with. The first issue of the magazine contained items the students collected, home remedies, superstitious, etc. It also included some student poetry and short stories. When the magazine came out, what the community liked the best were those sections of local history, folklore, etc. They began to ask for more of that kind of thing and the students decided to do a second issue of the magazine. The second issue still had a little student poetry, but basically the theme of the second issue was "planting by the signs of the zodiac". That theme was much more attractive to the audience and that issue was much more enthusiastically received than had been the first. That work just continued and grew into a whole series of these magazines based around themes or topics that the kids wanted to research not things that the teacher said they should research. Students took cameras and tape recorders into the field and tape recorded older people showing them how to do things or telling them stories, and photographed that, processed those photographs wrote that material up, did the page layouts, etc. Then in 1972 the first FOXFIRE book came out which was a collection of the best material from the magazine. Now there are nine of those books, a whole series of books written by students for a national audience. Since that happened, the same kind of thing began to happen in schools all across the country. Students, even the little bitty ones, make lists with their teachers of all the possibility and pick something they are intrigued by and then create something out of that. It might be a play, a book, a magazine, a commercial, a series of interviews on videotape, almost anything. Sometimes the topics have to do with culture and background, traditions, sometimes they have to do with issues the kids are concerned about, environmental issues, personal issues. It just depends. In the best of all situations the teachers follow the students' lead and then helps the students see what skills they need to use to get the job done, whether they are skills in math, social studies, science. In too many places the teacher decides what the work is going to be, how long it is going to last, and what students are going to do what. That is the way "business" has always been done in all areas from art to shop to language arts. The teachers dominate the subject and decide what will be done. You can argue that teacher dominated classrooms is a pretty good way to do business, but if that is true, then why is the US on the bottom of the

heap in education? The two don't match.

Q. How did the parents react to this non-traditional method?

A. By and large, the parents once they understand what the system is are enthusiastic about it. The kids enjoy school and they are excited. That's step one. When parents ask what their kids did in school today they don't just say "nothing" they fill them up with the stuff they did. Secondly, what has to be understood is that the point is not just to set the textbook aside, set the academic objectives aside, and do something else instead. The point is to understand the materials in the textbook in a way that really connects it to the kids' lives and to involve the kids in that process of deciding how that material is going to be processed and utilized. So we are going to learn about this, so what's it good for, so where's it going to take is? The parents and the kids often try to answer those questions together. The question the kids have, no matter what classroom, is why are you making us sit here and do this? What's it for? What good is it? It's no good any more for the teacher to just say "trust me, this will be good for you, you'll enjoy it, some day you'll see that I was right" That approach will not work any more.

Q. Even though you work mostly with 9th graders, can this type of project be taken into the elementary class?

A. Sure. In fact it is easier to do in the elementary than in the high school because most elementary teachers have self-contained classrooms. But when elementary teachers tell you we do this anyway, our kids are always doing things, they are usually missing the point. Research still tells that despite all the reform movement, 95% of all elementary classrooms are still dominated by teacher designed activities, and the kids are not involved in the decision-making process. They are passive receivers of what the teacher tells them they should know. This approach works beautifully in both elementary and high school classrooms. We have evidence from all over the county supporting this.

STUDENT INTERVIEWS

Christie, could you tell us a little about how you became engaged with this project.

Continuing the interview with Mr. Wigginton:

Q. I understand you are no longer in Rabin GA. Could you tell us a little something about that.

A. *I have taken a year off to go to Athens GA, Clark Co. and work there. When working in student centered environments there are always a lot of dilemmas unanswered questions, like how are groups formed, how is progress measured, how is control kept, etc. One thing I am doing is working at the University. of GA in the School of Education to help get some of those systems in place in their teacher preparation program. Another thing I am doing is working at an elementary school to try out the methods that my staff members and I have developed over time to see how they work with younger students. I want to see myself what happens with these younger students using these methods. I am also working at the local high school. Every day I teach a 6th period 9th grade class because I wanted to see another group of 9th graders that I could compare with my 9th graders in Rabin county. I wanted to see how students who have never heard of Foxfire, and from a completely different background, react to the same style of instruction. These 9th graders can also help me teach perspective teachers about how to related to them, how to do things with them, etc.*

List of Additional Resources and Suggested Readings For

INCORPORATING LOCAL CULTURE INTO THE CLASSROOM

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